

**The analysis of compliment expression
In the film entitled *white chicks*
(a socio-pragmatics study)**



THESIS

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By:

Sapto Kuncoro

C. 1305536

**ENGLISH DEPARTMENT
FACULTY OF LETTERS AND FINE ARTS
SEBELAS MARET UNIVERSITY
SURAKARTA**

2010

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**By
SAPTO KUNCORO
C1305536**

Has been approved by the thesis consultants

Thesis Consultant:

Drs. S. Budi Waskito, M.Pd.
NIP. 195211081983031001

The Head of English Department

Drs. S. Budi Waskito, M.Pd.
NIP. 195211081983031001

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C1305536**

Accepted and Approved by the Board of Examiners
Faculty of Letters and Fine Arts Sebelas Maret University
On February, 2010

Position	Name	Signature
Chairman	<u>Drs. Sri Marmanto, M.Hum</u> NIP. 196707261993021001	_____
Secretary	<u>Ida Kusuma Dewi, SS, MA</u> NIP. 197105251998022001	_____
First Examiner	<u>Drs. S. Budi Waskito, M.Pd.</u> NIP. 195211081983031001	_____
Second Examiner	<u>Drs. Agus Hari Wibowo, MA</u> NIP. 196708301993021001	_____

The Dean of Faculty of Letters and Fine Arts
Sebelas Maret University

Drs. Sudarno, M.A.
NIP. 195303141985061001

PRONOUNCEMENT

Name : Sapto Kuncoro

NIM : C1305536

Stated whole-heartedly that the thesis entitled *The Analysis of Compliment Expression in the Film Entitled White Chicks* is originally made by the researcher. It is neither a plagiarism, nor made by others. The things related to other people's work are written in quotation and included within bibliography.

If it is proved that the researcher cheats, the researcher is ready to take the responsibility.

Surakarta, February 2010

The Researcher

Sapto Kuncoro

MOTTOS

Verily with every difficulty, there is a relief
(The Glorious Qur'an, ALam Nasrah: 6)

Only life live for others is a life worthwhile
(Albert Einstein)

Happiness is not a result, it is a consequence
Suffering is not a punishment, it is a reward
(Researcher)

Dedication

I wholeheartedly dedicate this thesis to:

My lovely mom and dad

My rocky brother and beloved sister

My lady

My fellows

God Speed!

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Alhamdulillahirobbil' alamin

All praises are just for the Almighty God, Allah SWT for the blessing and the guidance. Also for the prophet Muhammad SAW for his great inspiration to my ordinary life. There are lots of stories and memories of my life since from the first page to the end of this thesis. It took a lot of time, energy and patience. I realized without supports from people surround me, I am sure that I am not able to accomplish the thesis successfully. Therefore, I would like give my special thanks to all of them who have given valuable contribution as follows:

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At last, I do realize that this thesis is far from being perfect. Therefore, suggestion and criticism will be kindly accepted. Hopefully, this thesis will be beneficial for English Department students and for those who are interested in Linguistics.

Surakarta, February 2010

Sapto Kuncoro

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ABSTRACT

Sapto Kuncoro . 2010. *The Analysis of Compliment Expression in The Film Entitled White Chicks*. Thesis: English Department of Non-Regular program. Faculty of Letters and Fine Arts. Sebelas Maret University.

This research focuses on the compliments used by the characters in the film entitled *white chicks*. This research was conducted to describe the types of topics of compliment employed by the characters in the film entitled *white chicks*, the functions of each type of topics of compliment, and also the compliment responses expressed by the addressees in the film.

This research is a descriptive qualitative research. This research uses a socio-pragmatics approach. The technique of sampling used is total sampling. All conversations containing compliments and compliment responses were taken as data.

Based on the data analysis, the researcher draws conclusions as follows:

There are four types of topics of compliment employed by the characters in the film entitled *white chicks*, namely, personal appearance, possession, general ability, and specific-act ability.

Following Wolfson's classification of compliment functions, there are six functions of compliment proposed by Wolfson found in this research, namely to affirm solidarity, to create or maintain rapport, to express admiration or approval, to encourage, to express positive evaluation, to strengthen or to replace other speech act formulas.

Most of the addressees in the film entitled *white chicks* respond to the compliments by employing appreciation token. The appreciation token includes verbal and nonverbal acceptance. In verbal acceptance, the addressees deliver the word *thanks* to respond to the speaker's compliment. Meanwhile, the addressees respond to the compliment by smiling in the non-verbal acceptance. Other compliment responses used by the addressees are comment acceptance, praise upgrade, down grade, reassignment, question and no acknowledgement. In the comment acceptance, the addressees accept the compliment and offer a relevant comment on the compliment. In the Praise upgrade, the addressee accepts and asserts insufficiently of the compliment's force. Meanwhile, in down grade, the addressee disagrees to the speaker's compliment because the object of compliment is not worth. In response of question, the addressee questions the sincerity or the appropriateness of the speaker's compliment. Finally, in No acknowledgement, the addressees give no indication of having heard the compliment, shift the topic, and even give no response.

Based on the conclusions above, the researcher hopes that this research gives a contribution to the students in studying the speech act of compliments. There are still many cases on the study of compliments. It is suggested to other researchers who are interested in Socio-Pragmatics study to conduct a further research on compliments structure and its vocabulary.

CHAPTER I

INTRODUCTION

A. Research Background

Man has another need beyond the physical requirements of food and shelter. It is the need of communication to another human. Therefore, Language is more than just words to communication. It is a powerful social behavior that represents about who we are, where we come from and how we relate. Sapir in Fasold describes that language is a guide to social reality. Language can be used to keep relationship among or between individual (s), since there is nobody who is getting hurt because of the use of the language in the interaction (1996:50).

From the paragraph above, it can be said that interaction occurs between and among people within its society. Shortly, we can analyze through the related disciplines called sociolinguistics. Sociolinguistics is the study of how language serves and it is shaped by the social nature of human beings. There are many aspects within the sociolinguistics. One of them is compliment.

Now what is compliment? Holmes defines a compliment as a speech act which explicitly or implicitly attributes credit to someone other than the speaker. Usually, the person who addressed is for some good (possession, character, skill, etc) and it is positively valued by the speaker and hearer (2003:177). Furthermore, he stated that the primary function of a compliment is affective and social rather than referential or informative (1987, p. 101). It explains that the causes of misunderstanding and miscommunication breakdown include different norms of complimenting and responding to compliments.

Manes said that in any culture, a compliment must express approval of something that both parties, speakers and addressees, regard positively (1983). Yet, the ways people utter compliment and its response are culturally various. While, Trudgil stated that men and women are socially different. In that society lays down different social roles for them and expects different behavior patterns for them. Men and women speak as they do because they feel a particular kind of language to be appropriate to their sex (1974). From the explanation, It is said that people intentionally utters a compliment for particular goals or aims. Both compliment and response also differ one another between male and female and its social culture.

Based on the film entitled *WHITE CHICKS*, there are many compliments expression employed by the characters. The compliments themselves are in various ways, it depends on its character. It means that each of the characters applies the compliment expression in different ways (topic, aim and response) in their interaction to other characters.

Here one of the examples of compliment expression and its response are applied by the characters.

Kevin (Brittany) : **What a sweetheart..**

Chief : *(smile)*....Here you are, enjoy your stay.

According to the film, the conversation takes place in the hotel when Brittany (Kevin) and Tiffany (Marcus) have arrived. They are debating with Gomez, an FBI agent who also pretends to be a front hotelman. It is about the procedure for hotel guests. Kevin and Marcus act as like as VIP guests who are

disappointed about the hotel service. At the same time, chief suddenly summons to clear the situation. From the conversation above, first, the Kevin employs compliment expression from male to male. Kevin employs a compliment toward addressee's kindness using polite adjective "*sweetheart*". Kevin's compliment is also the appreciation toward Chief's generosity. In fact, Chief does not know that they are his agents who are in disguise to be Wilson's daughter. In this case, the aim of Kevin's compliment is to establish and maintain the relationship to the addressee.

Chief is the addressee of the compliment. He is in disguise to be hotel officer. Here, Chief does not know Tiffany and Brittany. He only knows that Tiffany and Brittany are the daughters of the millionaire from the FBI operation target information. Chief has never met Tiffany and Brittany before. He realizes that his status is under their guest because he is also in disguise to be a Hotel's officer. Then, to respect his VIP guest, Chief accepts Kevin's compliment by giving his smile. Smile also can be interpreted as an agreement of responding the compliment. Chief hears Kevin's compliment because they are having conversation and Chief is aware of the positive worth of Kevin's compliment. On the other hand, Chief appreciates and agrees the compliment.

Based on the phenomenon above, the researcher is interested in studying the compliment expression in the film entitled *White Chicks*, because the film contains unique interaction between the speaker and the addressee.

The researcher considers that the phenomenon is unique because it is not only female character who has communication each other, but the film also presents male character who pretends to be a female. Therefore, researcher

assumes that the film is feasible to be analyzed. It is because the interaction represents natural interaction and has equal portion of talks between men and women. Thus, the researcher will analyze the compliment expression and its response in the speeches of the characters through the entire conversation in the film. The researcher tries to analyze through socio-pragmatics in the form of thesis entitled: ***THE ANALYSIS OF COMPLIMENT EXPRESSION IN THE FILM ENTITLED WHITE CHICKS.***

A. PROBLEM STATEMENTS

Based on the research background, the problem statements are arranged as follows:

1. What types of the topic of compliment are employed by the characters in the film entitled *white chicks*?
2. What are the functions of each type of the topics of compliment in the film *white chicks*?
3. How do the addressees respond the compliment expression applied in the film entitled *white chicks*?

B. RESEARCH LIMITATION

There are many kinds of speech act found in the film entitled *WHITE CHICKS*. However, the research is done only on the speech act of compliments and their response. That is why the researcher tries to restrict the research only for the character conversation (employed by face to face between the characters) which deals with the compliment expression and the response.

C. RESEARCH OBJECTIVES

The objectives of this research are:

1. To reveal the types of compliment's topics employed by the characters in the film entitled *WHITE CHICKS*.
2. To reveal the functions of each type of compliment's topics in the film entitled *WHITE CHICKS*.
3. To explain the compliment's responses applied by the addressees in the film entitled *WHITE CHICKS*.

D. RESEARCH BENEFIT

This research is carried out to give contribution as follows:

1. It is expected that this research will give more input and understanding to the students in studying speech act, especially the compliments and its response
2. It is also expected that this research can be used as a reference to conduct further or same research on compliments expression and compliment responses.

E. RESEARCH METHODOLOGY

This research employs a descriptive qualitative method. The aims are to solve problems by collecting data, classifying data, analyzing the data and drawing the conclusion. The sources of the data of this research are the conversations between characters in the film *WHITE CHICKS*. Total sampling technique is applied to collect the data containing compliment, verbal and non verbal compliment responses.

F. THESIS ORGANIZATION

The research will be organized as follow:

- Chapter I: INTRODUCTION consists of Research background, problem statement, problem limitation, research objectives, research benefit, and research methodology and thesis organization.
- Chapter II: LITERARY REVIEW consists of sociolinguistics, ethnography of communications, speech acts, pragmatics, compliments, review of the film and review of the related study
- Chapter III: RESEARCH METHODOLOGY consists of research method, data and data source, sample and sampling technique, instrument of the research, technique of collecting data, data encoding and technique of analyzing data.
- Chapter IV: DATA ANALYSIS consists of introduction, analysis of data and discussion.
- Chapter V: CONCLUSION AND DISCUSSION
- BIBLIOGRAPHY

CHAPTER II

LITERATURE REVIEW

A. sociolinguistics

Language is one of the most powerful emblems of social behavior. We use language to send vital social messages about who we are, where we come from, and who we associate with. Thus, we need particular discipline to explore the importance of the language it self. Through sociolinguistics, it describes the relation between language and the social activity.

Hudson defines sociolinguistics as the study of language in relation to society (1996:1). While Chaika states that it is the study of the ways people use language in social interaction of all kinds (1994:3).

Sociolinguistics is the field that studies the relation between language and society, between the uses of the language and the social structures in which the users of language live. It investigates that human society is made up of many related patterns and behaviors, one of them is language. One of the principal uses of language is to communicate meaning, but it is also used to establish and to maintain social relationships (Spolsky, 1998:3).

Furthermore, Holmes describes sociolinguistics as the study of relationship between language and society. They are interested in explaining why we speak differently in different social contexts, and they are concerned with identifying the social functions of language and the ways it is used to convey social meaning. Linguistics is also examining the way people use language in

different social contexts. It provides a wealth of information about the way language works, the social relationship in a community, and the way people sign aspects of their social identity through their language. Sociolinguistics is concerned with the relationship between language and the context in which it is used (2001:1).

It provides an understanding that the way people talk is influenced by its social context in which they are talking. People use different styles in different social context. According to Holmes, the setting or social context (e.g. home, work, school) is generally a relevant factor. The aim or purpose of the interaction (informative, social) may be important. Certain social factors are relevant in accounting for the particular variety used. Some relate to the users of language – the participants; other relate to its uses-the social setting and function of the interaction. Who is talking to whom (e.g. wife-husband, customer-shop keeper, boss-worker) is an important factor. On the other hand, not all factors are relevant in any particular context but they can be grouped in ways which are helpful. In any situation linguistics choice will generally reflect the influence of one or more of the following components

1. The participants: who is speaking and
who are they speaking to?
2. The setting or social context of their interaction:
where are they speaking?
3. The topic : what is being talked about?
4. The function : why are they speaking?

These social factors will prove the importance of describing and analyzing all kinds of interaction. They are basic components in sociolinguistic explanations of why we do not all speak the same way, and why we do not all speak in the same way all of the time (2001:8).

Sociolinguistics is classified into two scopes of study, which are known as micro-sociolinguistics and macro-sociolinguistics (Trudgil, 1992).

- a. Micro-sociolinguistics is a term used to cover the study of face to face interaction, discourse analysis, conversational analysis and other areas of sociolinguistics involving the study of relatively small group of speakers. Furthermore, micro-sociolinguistics concerns with the study of language in specific speech community with the scope of discussion such as the behavior toward language, style of speech, domains of language use, register, speech act, etc.
- b. Macro-sociolinguistics refers to sociolinguistic areas involving the study of relatively large groups of speakers. It concerns with the study of language history and development in the scope of society in general.

. This research focuses on the speech act of compliment used by the characters in the film *WHITE CHICKS*. Thus, this research belongs to micro-sociolinguistics

Social factors are important to describe and to analyze all kinds of interaction. It is useful to take account of four different dimensions for analysis which relate to the components of social factor. According to Holmes (1992: 13) the four social dimensions are:

1. A Social Distance Scale

A social distance scale concerns with participant relationships. The scale focuses on how well participants know each other. It is useful to use social distance scale because knowing well from one participant to another is a relevant factor in linguistics choice. The linguistic choice can show group difference, existence, or solidarity between the group members. People use certain speech styles in their interaction with intimates or other persons having distant relationship.

The social distance scale is as follows:

Intimate		Distant
High solidarity		Low solidarity

For example: in monolingual society, people use more vernacular forms, more casual and more relaxed speech style to their intimates, and more standard forms to those having distant relationship or do not know well.

2. Status/Power Scale

The dimension of status or power accounts for a variety of linguistic differences in the way people speak.

The various ways in choosing words can show someone's status in the community, whether he/she is superior, equal, or subordinate. The status/power scale points to the relevance or relative status in some linguistic choices.

The status/power scale is as follows:

Superior		High status
Subordinate		Low status

For example: An employee calls his employer *Sir* because he wants to respect his employer who has higher status, while the employer calls his employee by the employee's first name. It indicates that the employee has lower status than the employer.

3. Formality Scale

A formality scale relates to the setting or type of interaction. The language used is influenced by the formality or informality of the setting. It is useful to assess the influence of the social setting or type of interaction on language choice. Often degrees of formality are largely determined by solidarity and status relationships. The formality scale is as follows:

Formal	High formality
Informal	Low formality

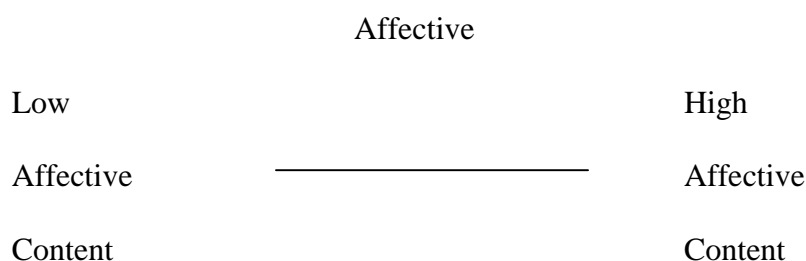
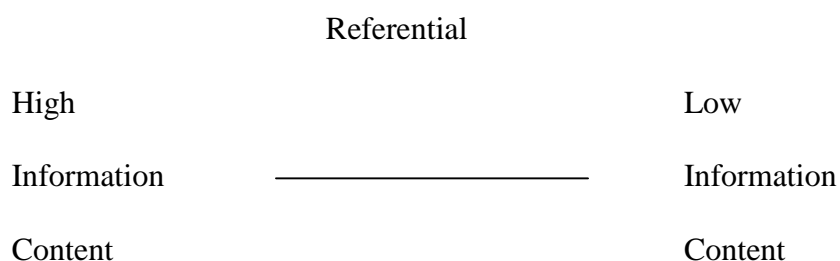
For example: Official languages are the appropriate varieties for formal situation in state occasions, for example, when the employee talks to the manager in his office or the priest have his ritual service and preaching in the church.

4. Two Functional Scales-Referential and Affective

Language serves many functions. The basic functions of language in all communities are referential and affective meaning. The referential function serves that language can convey objective information of a referential kind. Some interactions, such as news bulletins, sport commentaries and legal documents are high in information content (referential meaning). On the contrary, the affective function refers to language as a means of expression about someone's feeling. The interactions, such as friendly gossip, the social (affective meaning) may be the

most important reason of the interaction. For instance, when you open the door to someone “*oh its you*”, conveys a very different affective message from “*how lovely to see you, do come in*”. According to Holmes, at least in casual interaction, some women stress the affective rather than referential function of talk. Shortly, when the interaction tends affectively oriented, automatically the interaction is less to express the information (referential) of the speaker.

The referential and affective function scales are as follows:



For example: the conversation about the weather between neighbors over the fence at the weekend. It is more likely to be mainly affective in function. It tends to convey goodwill towards the neighbors (affective) rather than important new information (referential). Yet, these four social factors and dimensions are important and useful to analyze the range of sociolinguistics variation in many different types of community and different contexts.

B. Ethnography of communication

It is important to know how the speakers of a particular language and in a particular community organize their social relationships. Through ethnography of speaking, it helps to understand about the relation between the importance of language and the social interaction. According to Fasold, Ethnography of speaking or ethnography of communication is the approach to sociolinguistics of language, in which, the use of language in general is related to social and cultural values (1996: 39)

According to Hymes (1973: 8), the sociolinguistics that can contribute to the ethnography of communication is now generally known as sociolinguistics. Such a sociolinguistics, however, is not identical with everything that currently comes under that name. It is the sociolinguistics that contributes to general study of communication through the study of the organization of verbal means, the ends they serve, the ultimate integration of these means, and ends with communicative means. The “ethnography of speaking” is an approach within sociolinguistics that can be called as the ethnography of communication (general term). Trudgil defines that ethnography of communication studies norms and rules for using language in social situations in different culture (1992: 31).

Yet, Fasold concludes, the goals of work in the ethnography of speaking and other anthropological studies are to gain a global understanding of the view points and values of a community as a way of explaining the attitudes and behavior of its members (1990: 47). The ethnography of communication provides the information of what one needs to know and of how one needs to behave in order to function as a member of particular culture. Therefore, it is necessary to

understand the fundamental concepts of the ethnography of communication. Furthermore, Ethnography of communication investigates not merely for what can be said but for when, where, by whom, in what manner, and in what particular circumstances.

1. Speech community

According to Fasold, speech community refers to a group of people who share the same rules and patterns for what to say, when, and how to say it (1990: 62). Spolsky defines, speech community is all the people who speak a single language (like English or French or Amharic) and they emerge the notion of the same or different in phonology or grammar. It includes any group of people, wherever they are, however remote it is, yet, all using the same language. A small social network (such as regular patrons of a coffee shop), large metropolis, a country, a region, or communication networks (like the internet) form a speech community. The goal of sociolinguistics study of such a community is to relate the significant language varieties to the significant social groups and situations (1998: 24-25).

While Charles Hockett (in Hudson, 1998) defines:

Each language defines a speech community: the whole sets of people who communicate with each other, either directly or indirectly, via the common language (p.24)

Here, the criterion of communication within the community is added, so that if two communities both spoke the same language but had no contact with each other at all, they would count as different speech communities (1998: 24 - 25).

2. Units of interactions

Hymes (in Fasold: 42-43) defines, in order to study the communicative behavior within a speech community, it is necessary to work with units of interaction. Hymes defines that a nested hierarchy of units called the speech situation, speech event, and speech act. The three units (speech situation, event and act) are a nested hierarchy in the senses that speech acts are either part of speech events and in turn, it is a part of speech situations. The three units are:

A. Speech situation

It is a situation associated with (or marked by the absence of) speech. Some examples are ceremonies, fights, hunts or love making. According to Hymes, speech situations are not purely communicative. They may be composed of both communicative and other kinds of events. Speech situations are not subject to rules of a speaking itself, but it can be referred to by rules of speaking as context.

B. Speech event

It is both communicative and governed by rules for the use of speech. A speech event takes place within a speech situation and it is composed of one or more speech acts. For example, a joke might be a speech act that is a part of a conversation (a speech event) which takes place at a party (a speech situation).

C. Speech act

It is the simplest and the most trouble some level at the same time. It is the simplest because it is the minimal term of the set. It is troublesome because it has a slightly different meaning in the study of the ethnography of communication from the meaning given to the term in linguistic pragmatics and in philosophy.

According to Hymes, a speech act is distinguished from the sentence and is not identified with any unit at any level of grammar. Yet, speech act gets its status from the social context as well as grammatical form and intonation.

According to Austin (in Leech, 1983:199), there are three concepts of speech within the speech act:

1. LOCUTIONARY act (performing the act of saying something)

- *S* says to *h* that *X*

(*X* being certain words spoken with a certain sense and reference)

Example: Here, the actual words are uttered. The conversation occurs when the speaker (*s*) feels uncomfortable with the hearer's (*h*) room temperature. Thus, the speaker says "it is hot here".

2. ILLOCUTIONARY act (performing an act in saying something)

- In saying *X*, *s* asserts that *p*

Example: Here, the force or intention is behind the words. The speaker (*s*), in another hands, wants some fresh air by asking implicitly to the hearer (*h*) to open the window or the door. So that reason the speaker utters "it is hot here" instead to say "please open the window".

3. PERLOCUTIONARY act (performing an act by saying something)

- By saying *X*, *s* convinces *h* that *p*

Example: Here, it is the effect of illocutionary act. The hearer knows and fulfils the act of illocutionary by doing something toward the speaker (opening the window or turning on the air conditioner).

According to Yule (1996, 53-55), one general classification system lists five types of general function that is performed by speech acts: declarations, representatives, expressives, directives, and commissives. The explanations are as follows:

1. Declarations

Declarations are those kinds of speech act that change the world via their utterances. The speaker has to have a special institutional role, in a specific context, in order to perform a declaration appropriately. Here, in using a declaration, speaker changes the world via words.

Example: a. Priest : I now pronounce you husband and wife.

b. Referee : You're out!

c. Jury foreman : We find the defendant guilty.

2. Representatives

Representatives are those kinds of speech acts that state of what the speaker believes to be the case or not. Statements of fact, assertions, conclusions, and descriptions are the examples of the speaker that represents the world as he or she believes it is. Here, in using representatives, speaker makes words fit the world (of belief).

Example: a. The earth is flat.

b. Chomsky didn't write about peanuts.

c. It was a warm sunny day.

3. Expressives

Expressives are those kinds of speech acts that state of what speaker feels. Expressives express psychological states and can be statements of pleasure, pain,

likes, dislikes, joy, or sorrow. Expressives are about the speaker's experience and also it can be caused by actions that speaker and hearer does. Here, in using an expressive, the speaker makes words fit the world (of feeling)

Example: a. I'm really sorry!

b. Congratulations!

c. Oh, yes, great, mmmm, ssahh!

4. Directives

Directives are those kinds of speech acts that the speaker uses to get someone else to do something. Directives express what the speaker wants. The expressions are commands, orders, requests, and suggestions. Thus, directives can be in the form of negative or positive. Here, in using directives, the speaker attempts to make the world fit the words (via hearer).

Example: a. Gimme a cup of coffee. Make it black.

b. Could you lend me a pen, please?

c. Don't touch that.

5. Commissives

Commissives are those kinds of speech acts that the speaker uses to commit him/her selves to some future action. Commissives express what the speaker intends, the expressions are promises, threats, refusals, and pledges. The expressions can be performed by the speaker alone or as a member of a group. Here, in using commissives, the speaker undertakes to make the world fit the words (via the speaker), Example: a. I'll be back

b. I'm going to get it right next time.

c. We will not do that.

These five general functions of speech acts, with their key features, are summarized in the table below.

Speech Act Type	Direction of fit	S = speaker X = situation
Declarations	words change the world	S causes X
Representatives	make words fit the world	S believes X
Expressives	make words fit the world	S feels X
Directives	make the world fit words	S wants X
Commissives	make the world fit the words	S intends X

3. Component of Speech

Related to the study of the ethnography of communication, Hymes (in Fasold, 1996:44) suggests that there are eight components of speech. Hymes formulates the acronym SPEAKING as a mnemonic (memory aid) for remembering these components of speech. The explanation is as follows:

a. Situation (S)

Situation includes the setting and the scene. The setting refers to the concrete physical circumstances where speech takes place, including the time and place.

Scene refers to the abstract psychological setting, or cultural definition of the occasion. It may be formal or informal, serious or festive. For example, the seating arrangement of a meeting room, whether it is in straight rows or in a circle, may signal the appropriate level of formality. The situation within communicative event is one of the importance aspects to determine the function of speech act. For example, the utterance, “you are so kind” which is interpreted as an admiration in a certain situation, may be interpreted as an expression of gratitude in another situation.

b. Participants (P)

The participants include combinations of the speaker-listener, the addresser-addressee, or the sender-receiver. They generally fill certain specific role. It deals with who is speaking and who are they speaking to. Their presence in communicative event may influence on what is said and how it is said. Each of them has his/her own behavior toward language and language choice according to the social and cultural factors. Moreover, the relationship between the participants in the communicative event will affect the appropriate type of topic complimented, for example, the superior would give a compliment to the subordinate person on his/her ability in the formal situation, such as in a meeting. The description of the participants includes not only their characteristics, but also their background informations such as age, gender, social class, status, background, etc. The dressing style of the participants may also be a determiner of their communicative behavior. For example, people would talk more formally to one wearing a formal dress than to one in a sporty dress.

c. Ends (E)

Ends of a speech event are divided into outcome and goal. Outcome refers to the purpose of the event from a cultural point of view, e.g. trade, business, contract, interview, etc, while goal refers to the purpose of the individual participants. For example, the goal of the seller in bargaining event is to maximize the price, while the customers want to minimize it. The purpose of communicative events of the participants also has an important part in affecting the choice of languages. For example, a salesman having purpose to persuade a customer to buy his merchandise would choose polite lexical in expressing his compliment.

d. Act Sequence (A)

Act sequence discusses the messages of an event. It comprises the message form and message content. The message form refers to how thing is said by the participants. Meanwhile, the message content deals with what participants talk about; it is simply called as the topic of a conversation. The topic of a conversation can determine the closeness of the participants to each other. For example, individual does not normally ask strangers their age, marital status or salary in the first meeting in America or English. Both message form and message content involve communicative skills that are various from one culture to another. The speakers should know how to formulate speech events and speech acts in their culture appropriately.

e. Key (K)

Key refers to the tone, manner, or spirit in which a speech act is performed, whether it is serious, mocking, sarcastic, and so on. Key also refers to

the feeling, atmosphere, and attitude. Furthermore, key also marked with non-verbal action such as wink, smile, gesture, or posture.

Key plays an important part to affect the use of language. For example, one might show his/her annoyance by speaking with swearing in a high tone and bad manner.

The aspects of key are as follows:

1. Tone refers to the general spirit of the scene such as angry, afraid, brave, etc.
2. Manner refers to the participant's way of behaving toward others, whether it is polite, impolite, formal, informal, serious, mocking, etc.
3. Feeling refers to emotion indicating happiness, shock, anger, anxiety, etc.
4. Atmosphere refers to the feeling that affects the mind in a place or condition, such as good, evil, etc.
5. Attitude refers to the participants' ways of thinking and behaving toward a situation whether it is sympathetic, optimistic, pessimistic, etc.

f. Instrumentalities (I)

Instrumentalities refer to the channel and the form of speech. The channel means the way a message travels from one person to another. Probably, the most commonly used channels are oral or written transmission of a message. Message can also be transmitted via telegraph, semaphore, smoke signals, or drumming. Meanwhile, the form of speech refers to language and their subdivision, dialect, codes, varieties, and register.

g. Norms (N)

Norms include norms of interaction and norms of interpretation. Norms of interaction refer to non-linguistic rules of when, how, and how often speech occurs in the community. Norms of interaction are determined by the culture of the community, and they are different in each community. Norms of interpretation implicate the belief system of a community. Interpretation involves trying to understand what is being conveyed beyond and what is in the actual words used.

h. Genre (G)

Genre refers to the type of communicative event such as poems, myths, jokes, lectures, sermons, editorials, etc. Genre is performed for the specific purposes in the specific places with particular participants. For example, the lecture as a genre is typically identified with a certain place in a course. The lecturers and the students as the participants may be involved in serious or humorous effect in other situation.

4. Communicative Competence

Trudgil defines communicative competence is the native speaker's (unconscious) linguistic knowledge of the structure of his or her (native speaker) language. Hymes points out that knowing the grammar, phonology, and lexicon of a language is not enough. All native speakers of a language also have to know how to use that language appropriately in the society in which they live. They have to know when to speak and when not to, they have to know which one is the appropriate greeting formula and which one is the style to use in particular situation, and so on. The concept of communicative competence is a central one in the ethnography of speaking. Central topics include the study of who is allowed to

speak to whom and when, what types of language are to be used in different contexts, how to do things with language, such as how to make request or tell jokes, how much indirectness it is normal to employ, how often it is usual to speak, how much one should say, how long it is permitted to remain silent, and the use of the formulaic language such as expressions used for greeting, leave-taking and thanking. Furthermore, communicative competence requires not only the knowledge of producing grammatically correct sentences but also using them appropriately in particular social settings in community. Thus, by applying communicative competence appropriately, speakers will know how, when, what, and to whom they have to utter a speech act (compliment) in every society in deferent situational context (1992:17-31).

C. Pragmatics

According to Yule, Pragmatics is the study of the relationship between linguistics forms and the users of those forms. By studying via pragmatics, one can talk and understand about people's intended. The advantages of studying language via pragmatics are that one can talk about people's intended meanings, their assumptions, their purposes or goals, and the kind of actions that they are performing when they speak. There are four definitions of the pragmatics:

1. Pragmatics is the study of speaker meaning.

Pragmatics concerns with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It focuses on the analysis of what people mean by their utterances rather than what the words or phrases in those utterances might mean by themselves.

2. Pragmatics is the study of contextual meaning.

This type of study necessarily involves the interpretation of what people mean in particular context and how the context influences what is said. It requires a consideration of how speakers organize what they want to say in accordance with who they are talking to, where, when and under what circumstances.

3. Pragmatics is the study of how the people become more communicative.

This approach also necessarily explores how listeners can make inferences about what is said in order to arrive at an interpretation of the speaker's intended meaning. This type of study explores how a great deal of what is unsaid can emerge. It is recognized as a part of what is communicated. It can be said that it is the investigation of invisible meaning.

4. Pragmatics is the study of the expression of relative distance.

This perspective raises the question of what determines the choice between the said and the unsaid. The basic answer is tied to the notion of distance. Closeness implies shared experience whether it is physical, social, or conceptual. On the assumption of how close or distant the listener is, speakers determine how much needs to be said (1996:3-4).

D. Socio-Pragmatics

According to Thomas (1995:185-187), there are definitions of sociolinguistics and pragmatics. The sociolinguistics study focuses on how factors such as the setting, the nature of the speech event such as the age or social status of the participants influences choice of code. Pragmatics study focuses primarily on the way in which code switching is used in order to increase or decrease social

distance or to reinforce social norms. Sociolinguistics is static, offering a “snapshot” of the language of a particular community at a particular moment in time. While pragmatics is dynamic, describing what a speaker from that community does with those resources, how he or she uses them to change the way things, or in order to maintain the status quo. Sociolinguistics tells us what linguistic resources the individual has, and pragmatics tells us what he or she does with it. While pragmatics is parasitic upon sociolinguistics, it takes the sociolinguistics description of an individual’s repertoire as the point of departure.

E. Compliment

1. Definition of Compliments

There are many linguists who explore about compliment expressions. Wolfson defines that compliment uses to reinforce desired behavior. Compliment is considered to be (or at least to appear to be) a spontaneous expression of admiration and / or approval. Since spontaneity, it is usually thought of as somehow linked with originally expression (1983: 85-87).

Wolfson (in Wolfson and Judd, 1983) states that in general; compliment requires adjectives to express the speaker’s positive evaluation. The most frequent adjectives used in compliments are *beautiful*, *pretty*, and *great*. Compliment also frequently uses verbs to carry positive evaluation such as *like* and *love* as the frequent verbs that it applies in compliment. Meanwhile, in a few compliments which do not make use of an adjective or verb, positive evaluations are carried by noun (e.g. *genius*, *angel*, etc) or adverb *well* (Wolfson and Judd, 1983:90).

Meanwhile, compliment also can be determined as an expression of positive evaluation. It commonly occurs in everyday conversational encounters among interlocutors of equal or higher status. A compliment may be used to open a conversation or to smooth conversational interaction by reinforcing the links of solidarity between the interlocutors. People often utter compliment qualities, such as personal appearance (clothes, hair, possessions) and ability (skills, or accomplishments).

Taken from http://www.indiana.edu/~discprag/www_new/spch_compliments.html

2. Topics of Compliment

According to Wolfson (1983:90), the topics of compliments are divided into two major categories. They are topics of appearance and ability. The explanations are as follow :

a. Topic of appearance

According to Wolfson, the compliment topic that deals with appearance is divided into two types, personal appearance and possessions. The explanations are as follows:

1. Personal appearance

The topic of personal appearance usually deals with apparel.

Example: That's a very elegant dress. Did you just get it?

I love that blouse.

There is also other expression (except the aspects of apparel) of the personal appearance topic.

Example: You're looking very good. You've lost weight.

2. Possession

The topic of possession usually deals with material possessions.

Example: Hey, that's a nice looking bike.

I think your apartment is fantastic.

There are also favorable comments on something that it still parallel with comments concerning possessions.

Example: Your baby is adorable.

Your husband is such a nice guy.

b. Topic of ability

The second category of Compliments is topic of ability. The topic is divided into two broad types, general and specific-act ability. The explanations are as follows:

1. General ability

The general ability includes categorical reference to skill, talent, personal qualities, and taste.

Example: You're so honest and you explain things so beautifully.

You do this kind of writing so well.

You have good taste.

2. Specific-act ability

Specific-act ability contains all compliments which are specific act

Example: You're being so nice about this.

You really did a good job. This is really nice.

3. Compliments Functions

There are many compliments functions. Here, there are six functions of the compliment and its expertises as follow:

- To express admiration or approval of someone's work/ appearance/ taste (Manes, 1983; Herbert, 1990).
- To establish/ confirm/ maintain solidarity (Manes & Wolfson, 1981; Wolfson, 1989).
- To soften replace greetings/ gratitude/ apologies/ congratulations (Wolfson, 1983, 1989).
- To soften face threatening acts such as apologies, requests and criticism (Brown & Levinson, 1978; Wolfson, 1983).
- To open and sustain conversation/ conversation strategy (Wolfson, 1983; Billmyer, 1990; Dunham, 1992).
- To reinforce desired behavior (Manes, 1983).

Taken from *[Http://www. Carla.umn.edu/speechacts/compliments/American.html](http://www.Carla.umn.edu/speechacts/compliments/American.html)*

While, Wolfson defines that compliments have many functions since they are useful to use in the social community. Compliments may play different roles on different occasions in social interaction (1983). He defines several functions of compliments.

Giving compliments is considered to be (at least or appear to be) a spontaneous expression of admiration or approval. In fact, two of the three most common compliments patterns make use of adjectives to express positive evaluation of the speaker. Nevertheless, not all compliments use adjectives. The verbs "like" and "love" also occurs very frequently. Wolfson defines, sincere compliments represent a social strategy in that the speaker attempts to create or

maintain rapport with the addressee by expressing admiration or approval. From the view of language learners, it is important to know that compliments are frequent in American English but also compliments perform functions which may not be understood for the nonnative speaker. According to Manes, compliments are used to reinforce desired behavior. There are other aspects of the compliments used in American speech. Compliments often serve to strengthen or even replace other speech act formulas such as apologies, thanks and greetings. Those formulas are often accompanied with compliments. It can be said that the compliments are viewed as a part of the expression of gratitude. In particular occasion, a compliment may have social function to replace or strengthen other speech act formulas, for instance thanks, greetings, etc. Those speech acts are often accompanied with a compliment. It is usually involved a response to the performance of service. For examples:

1. "Thanks for the card. We really like them."
2. "That was a delicious dinner. Thanks for having us"

It can be seen as parts of expression gratitude.

Thus, the major function of compliments is to create or to maintain solidarity between interlocutors. Compliment can serve in other specific functions. One of the other functions is the category of social lubricants. Indeed, there are numerous examples of situations in which the employer feel necessary to apologize to an employee. Here, the employee tries to recreate harmony by offering a compliment. In this connection, it should be noted that compliments are also frequently used to soften criticism. It happens particularly when the interactants are in relationship. Here, the relationship means that the interactant is

like to continue and maintain the harmony between or among them. Compliment can also be functioned as an encouragement. The speaker from higher status tends to make a compliment concerning some activities or piece of works of others who are in the lower positions. However, the use of the compliment functioning to encourage other is not limited to the interlocutors having unequal status. Teammates and the same status of colleagues may use a compliment in order to encourage the addressee as well as to let them know that they are appreciated and in order they should maintain the good works. The other function is that the compliment can serve to grease the social wheels. It can be served with greeting routines, especially in cases where the interlocutors have not been in recent contact (1983: 81-89)

According to Manes, compliment is an interesting aspect. It is the reflection and the expression of cultural values. It is because of their nature expression such as judgments, overt expression of approval or admiration of another's work, appearance or taste. As Nessa Wolfson and Joan Manes have indicated that the major function of compliments is the establishment or reinforcement of solidarity between the speaker and the addressee. The individual compliment must express approval of something in which both parties, speakers and addressees feel of positive worth. There are some examples, such as "that's a nice dress" (shirt, ring and tie), "you did a good job", "I like your hair do", "you've lost weight, "you're looking good" are the instances of the individual compliment and easily recognizable as the positive comment (1983:96-98).

4. Compliment Responses

According to Herbert in McKay and Hornberger (1996:334), there are 12 classification types of the compliment responses. The explanations are as follows:

1. Appreciation token

It is a verbal or nonverbal acceptance of the compliment.

For examples: A: That's a great cake

B: Thank you (or by showing gesture such as: smiling)

2. Comment Acceptance

The addressee accepts the complimentary force and offers a relevant comment on the complimented topic.

For example: A: You have such a nice house

B: It's given us a lot of pleasure

3. Comment History

The addressee offers a comment on the object complimented.

For example: A: I love that suit

B: I got it at Boscov's.

4. Praise Upgrade (often sarcastic)

The Addressee accepts the compliment and asserts that compliment force is sufficient

For example: A: I really like this soup

B: I am a great cook

5. Praise downgrade (Disagreeing)

The addressee disagrees that the object complimented is not worthy of praise.

For example: A: Super chip shot

B: It's gone rather high of the pin.

6. Reassignment

The addressee agrees with the compliment but the complimentary force is transferred to some third person or to object itself.

For example: A: You're really a skilled sailor

B: This boat virtually sails itself.

7. Return

The complimentary force is returned to the first speaker.

For example: A: You sound really good today.

B: I'm just following your lead

8. Request Interpretation

The addressee consciously or not, interprets the compliment as a request rather than a simple question.

For example: A: I like those pants

B: you can borrow them anytime.

9. Question (Query or challenge)

The addressee questions the sincerity or the appropriateness of the compliment.

For example: A: That's a pretty sweater

B: do you really think so?

10. Qualification

It is weaker than disagreement in which the addressee merely qualifies the original assertion, usually with though, but, etc.

For example: A: Your report came out very well.

B: But I need to redo some figures.

11. Disagreement

The addressee asserts that the object complimented is not worthy of praise, the first speaker's assertion is in error.

For example: A: Your shirt is smashing

B: oh, it's far too loud

12. No Acknowledgment

The addressee gives no indication of having heard the compliment. The addressee either responds with an irrelevant comment. eg. Topic shift or gives no response.

For example: A: You're the nice person

B: Have you finished that essay yet?

F. Kinesics

Kinesics is the study of body motion. It is the technical term for all aspects of the silent language. All matters of interaction which are not carried out by actual words are under the study of kinesics.

Kinesics is the most obvious non-verbal communication form. The basic repertoires of kinesics are body motion, eye contact, facial expressions, smile, touching, and proxemics. Although humans share the same kinesics, each social group may have different rules in using its kinesics. It means that kinesics conveys specific meanings and many interpretations. They depend on its culture of each society. Different interpretations on the same repertoire of kinesics may cause misunderstanding and cross-cultural difficulties. (Chaika, 1994:123).

Some kinesics repertoires are as follows:

a. Body language

Communication is not achieved by voice alone. In fact, it is difficult to talk without using body motion and expression. One example is the brief raising of eyebrows. It may have different emotional meaning to particular cultures. It may mean *yes*, indicate recognition, or express flirting. Eyebrows lifting also mean the disapproval of a particular behavior.

b. Smiles

The basic human repertoire for expression may be the same, but there is plenty of evidence showing that each culture modifies that repertoire. Smiling is one of the examples. There are many kinds of smiles in different ways for different purposes. There are friendly smiles, sly smiles, skeptical smiles, derisive, threatening, sick smiles, and grins. Some cultures demand a wide smile, teeth showing for greeting. Others greet people with close-mouthed or only narrowly open-lipped smiles. The situations that emerge smile and its kinds of smile are various from one culture to other.

c. Proxemics

Proxemics is the study of humankind's perception and use of space. In a conversation, people have to know the correct patterns for their society by learning how near or far to stand from those with whom they are conversing. Normal distance between speakers varies from culture to culture and between subcultures of the same society. The amount of space one takes gives messages about dominances.

d. Eye contact

Within cultures, there are differences in eye contact between sexes, different age group, and status. In a common interaction, the subordinate person looks at the superior more than the superior looks at the subordinate. Looking to the superior is a way of getting approval, of gauging the effect they are having on the one whom they wish to please.

G. Domain

According to Trudgil, domain is a concept that employs particularly in studies of code switching in multilingual contexts and in the study of other situations where different languages, dialects or style are used in different social contexts. A domain is a combination of factors which are believed to influence choice of code (language, dialect, or style) by speakers. Such factors might include participants (in a conversation), topic, and location. For example, the domestic domain, which would probably produce an informal style of speech, might involve the home location, family participants and a day-to-day topic (1992: 29).

Holmes states, the domain is a means to describe patterns of code choice in many speech communities. It is a general concept which draws on three important social factors (participants-who you are talking to, setting-the social context of the talk, the topic of the discussion and the function) in language/code choice (2001: 21-23).

While Fishman describes, the domain is a socio-cultural construction that is abstracted from topics of communication, relationship and communication between communicators and locales of communication in accordance with the

institutions of a society and the spheres of activity of a culture, in order that, individual behavior and social patterns can be distinguished from each other and to each other (1972:82). It is also a concept that is conceptualized as all of the interactions. It is the interactions which are related (topically and situationally) to one or another of the major institutions of the society. The examples are the family, the work sphere, education, religion, entertainment and the mass media, the political party and the government etc (1997:44).

H. Synopsis of the Film

The film entitled WHITE CHICKS is an action comedy. It is released in June 23rd, 2004 and directed by Wayans Brothers. The story is about two black FBI agents, Kevin and Marcus (Shawn and Marlon Wayans). They go undercover to bust a drug dealer, but they fail to accomplish the mission. The result, their Chief warns them to be careful or he will send them to other departments. The FBI has received intelligent information about the plot of kidnapping the sisters at the Hampton. Based on the movie, they are driving from the airport to the Hampton and have a wreck. In short, the two girls have little cuts on their faces. Brittany and Tiffany take a stand, and refuse to go to the Hampton in that condition. Yet, Kevin and Marcus realize if Brittany and Tiffany don't go, the kidnapping plot will not occur. Kevin has an idea to disguise and pretend to be Wilson's sisters. At first, Marcus refuses to join Kevin's plan but finally he decides to play that disguise scenario. They go undercover to be Wilson sisters. During the story, they experience many obstacles. First, they have to act like female among and between people. Sometimes they are being teased from males, so that reason Kevin and Marcus felt uncomfortable. Second, they need to act

perfectly among their people who know them well, such as Brittany and Tiffany's friends. So that reason, during their undercover, sometimes people felt suspicious although it happens for a moment. It is because their ability as the FBI agent that helps them to convince all the people if they are Wilson's sisters. In the end of the story, their undercover is successful. Finally, they catch the kidnappers and have back their Chief trust.

I. Review of Related Study

A study about compliment has been done by previous researcher. It has been done by Sularsih (2005) in her thesis entitled "*The Analysis of Compliments and Their Responses in the Film Entitled Never Been Kissed*". It describes the topics of the compliment used by the speaker through the dialog of the sequence and also describes the functions of each topic of the compliments in the film and figures out the responses launched by the addressees.

The results of the study show that there are two topics of the compliments namely the topic of appearance and the topic of ability. Each topic is divided into two types. Therefore, there are four types of compliment, namely personal appearance, possession, general ability, and specific act ability. Furthermore, there are eight types of compliment functions: as social lubricant to create or maintain the rapport, as spontaneous expressions of admiration and or approval, as encouragement, to express the positive evaluation, to strengthen or even to replace other speech act formulas, to soften criticism, to modify the sarcasm. Furthermore, there are eight of 12 types of compliment responses proposed by Herbert, namely; Appreciation token, Comment Acceptance-single, Return, Scale Down, Question, Disagreement, Qualification, and No Acknowledgment.

CHAPTER III

RESEARCH METHODOLOGY

A. Type of Research

In this research, the researcher applies a descriptive qualitative method. The aims of the research are to collect the data, to analyze the data and to draw conclusion. This is stated by Surakhmad that a descriptive method is a kind of research method using technique of searching, collecting, classifying, analyzing the data, interpreting them, and finally drawing the conclusion (Surakhmad, 1994: 147). Yet, in a descriptive method, the data are collected, classified, analyzed, and then based on the data analysis, a conclusion is drawn (Hadi, 1983:3).

B. Data and Source of Data

The source of data in a research refers to the subject from which the data are obtained (Arikunto, 1998:107). In conducting this research, the researcher uses a film entitled *White Chicks* and the script of this film as source of data. The film is chosen since it has phenomena of the variety of compliments used by the characters. Moreover, there are different social functions of compliments expressed by the characters in the conversation of the film. The data in this research are the conversations containing compliments and compliment responses expressed by the characters in film *White Chicks*.

C. Sample and Sampling Technique

Arikunto defines that sample is a part or representation of the population being observed (1998:109), whereas technique of sampling is a technique of choosing samples (Hadi, 1983:75). This research employs total sampling technique. The researcher took all the dialogs containing compliments, verbal and non verbal compliment responses expressed by the characters in the film *White Chicks* found in the data as the samples of the research.

D. Equipment of the Research

In a qualitative research, the researcher is the main instrument since he conducts the whole research process (Moleong, 1991:121). According to Arikunto (1998: 136), research equipment is a tool or facility that is used by the researcher to collect and process the data easier and better (detail, complete and systematic). Yet, the researcher needs some equipment in conducting the research, such as a unit of personal computer. The uses of supporting equipments are as follows:

- a CD room. The researcher needs a personal computer installed CD room to play the VCD of the film, to rewind and to repeat particular scenes of the film entitled *White Chicks* in which the speech act of compliments expression occurs.
- b Monitor. The equipment is needed to display the film of *White Chicks* and it helps researcher to analyze the character gesture, circumstances etc.

- c. Note. The researcher marks the transcript of the film *White Chicks* dialogs containing compliments, verbal and non verbal compliments responses that are found in the film.

E. Technique of Collecting Data

In collecting the data, the researcher took the following steps:

- a. Watching the film entitled *White Chicks* for several times.
- b. Searching the script of the dialogs of the film entitled *White Chicks* in the internet.
- c. Finding the dialogs containing compliment expressions and compliment responses from the dialogs of the script in the film entitled *White Chicks* as the data.
- d. Classifying the data based on the types of topics of compliment proposed by Nessa Wolfson.
- e. Giving a code on each classified data.

F. Data Coding

In this research, the data are given some codes to make the analysis easier.

The data coding was based on the order of the datum number, the type of topics of compliment, and the domain of each datum. The example of the data coding in this research is as follows:

Data 04/AB-SA/fri

07 : refers to the number of datum

Ap-Pos : refers to the type of topics of compliment

Fri : refers to the domain

The coding of the types of topics of compliment is:

- ♦ Appearance (Ap), divided into types:

1. Personal Appearance (Pers)

2. Possession (Pos)

- ♦ Ability (AB), divided into two types:

1. General Ability (GA)

2. Specific-act Ability (SA)

The coding of the domains of the dialogs in the film is:

Friendship domain (Fri)

Employment domain (Emp)

G. Technique of Analyzing Data

The collected data were analyzed by conducting the following steps:

- a. Classifying the topics of compliments employed by the characters in the dialogs of the film *White Chicks* based on Wolfson's classification.
- b. Describing the dialog containing compliments and compliment responses. It covers the situational context of the dialogs, the participants of the dialogs, and the relationship between the participants.
- c. Analyzing and interpreting the function of each compliment based on Wolfson's criteria.
- d. Analyzing the compliment responses based on Herbert's theory of compliment responses.
- e. Drawing conclusion from the data analysis and giving suggestions.

CHAPTER IV

ANALYSIS

The most important part of the research is data analysis. The aim of the analysis of this research is to reveal the use of compliments by the characters in the film *White Chicks*. The analysis is conducted in three subchapters. They are data classification, data analysis and discussion.

1. Data classification is done to identify the data containing compliments based on the Wolfson's classification of the topics of the compliments.
2. Data Analysis is arranged as follows:
 - a. Description of context. It describes the context of situation and the participants of the dialog.
 - b. Analysis of compliment. It describes the topic of the compliment and the function of the compliment based on Wolfson's criteria of the compliment function.
 - c. Analysis of compliment response. It describes the response to the compliment from the addressee on Herbert's theory of compliment response.
3. Discussion. It discusses the result of the data analysis.

By considering the steps above, the researcher answers the problem statements of the research. The answers found in the analysis are drawn into the conclusion of the research.

A. Data Classification

1. Topics of Appearance

The topic of appearance is divided into two:

a. Personal Appearance

The topic of personal appearance deals with apparel or clothing and other aspects of personal appearance such as physical appearance. From all data, the topic of personal appearance is found in the compliment in which the speakers positively value the appearance. The physical appearance of the addressees usually deals with their apparel and personal trait. The data classifications are as follow:

Data 02/Ap-Pers/Emp

1. Personal appearance

Kevin (Brittany) : **What a sweetheart**

Chief : (*smile*)....Here you are, enjoy your stay.

Description of context

The conversation above occurs in the Hampton's hotel receptionist. The participants are Kevin, Marcus, Harper and Chief. Kevin and Marcus are in disguise to be Brittany and Tiffany Wilson. They quarrel with Harper when he asks an ID card. Harper is another FBI agent who is in disguises to be the Hotel's receptionist. At the same time, Chief goes out and immediately issues the room key to Kevin and Marcus.

Analysis of compliment

Marcus and Kevin are in disguise to be Tiffany and Brittany Wilson. They go to the Hampton's hotel to spend the night and to start their mission to bust the

kidnaper. They meet Harper, the other FBI agent who is in disguise to be hotels' receptionist. Marcus and Kevin are panic when Harper asks an ID card to issue the room key. They have an argument because they pretend to argue that it is not necessary to show the ID. It is because they are the very important guests. Their argument is noticed by Chief, then he comes to clear the situation. Chief directly greets Tiffany and Brittany and he issues the room key via Harper. Kevin employs a compliment toward addressee's kindness using polite adjective "sweetheart". Kevin's compliment is also the appreciation toward Chief's generosity. It is because Chief issues the hotel room key to them without asking the ID. In fact, Chief does not know that they are his agents who are in disguise to be Wilson's daughter. In this case, the function of Kevin's compliment is to establish and maintain the relationship to the addressee.

Chief is the addressee of the compliment. He is in disguise to be hotel officer. Here, Chief does not know Tiffany and Brittany. He only knows that Tiffany and Brittany are the daughters of the millionaire from the FBI operation target information. Chief has never met Tiffany and Brittany before He realizes that his status is under their guest because he is also in disguise to be a Hotel's officer. Then, to respect his VIP guest, Chief accepts Kevin's compliment by giving his compliment response in the form of appreciation token (smile). Chief hears Kevin's compliment because they are having conversation and Chief is aware of the positive worth of Kevin's compliment.

Data 05/Ap-Pers/Fri

2. Personal appearance

(Kevin approaches Denise to introduce himself when Denise is having

conversation with other party guest)

Kevin (Brittany) : **If I would have known you were so beautiful**, I probably would have called you by myself.

Denise : Well, if I was not mistaken, I do think you were flirting with me Miss Wilson.

Brittany (Kevin) : Me? Flirting with you? A girl? Never!

Description of context

The conversation takes place in the reception party of Hampton's magazine. The participants are Kevin (Brittany) and Denise. Denise is a reporter from the local television station. Kevin approaches Denise and suddenly introduces him self without realizing if he is still in disguise to be Brittany Wilson. Furthermore, he shakes and rubs Denise's hand without realizing that his introduction makes Denise shocked. Kevin's introductions is in the form of compliment, but on the contrary, it makes Denise surprise at glance.

Analysis of compliment

Kevin is in disguise to be Brittany Wilson. At the Hampton's magazine party, he sees Denise, a pretty local televisions reporter. Kevin has no relationship with Denise because they have not known each other (total stranger). At first, Kevin does not realize if he is still in disguise to be Brittany. He still greets with his heavy voice and rubs Denise's hand when he wants to introduce him self to Denise. He greets and opens the conversation by uttering compliment. In fact, compliment can accompany and be combined with other speech act (greeting). Kevin delivers a compliment at Denise personal appearance. He uses the adjective

word “*beautiful*” to express his admiration to Denise. Therefore, Kevin’s compliment functions as the expression of admiration.

Denise is the addressee of Kevin’s compliment. At first, Denise accepts and agrees his admiration at her appearance although in the form of greeting. At that time, Denise feels that the compliments tend to address from female to female rather than the contrary. It is also strengthened by the act when Kevin rubs her hand when they shake hand each other. It shows on the response, Denise thinks that Kevin is teasing her rather than uttering compliment. Denise knows that Brittany (Kevin) is the popular artist and millionaire’s daughter, so her status is lower than Brittany. Based on that reason, Denise still gives her appreciation token in the form of non verbal acceptance (smiling) although she knows that the compliment tends to tease her. Smile can also be interpreted as a positive facial expression to show approval although the addressee does not agree with its content (rejects the compliment politely).

Data 07/Ap-Pers/Fri

3. Personal appearance

(Lisa and Kevin are trying to wear new party dress inside of the fitting room and she asks Kevin’s comment)

Lisa : What do you think?

Kevin (Brittany) : **That looks so sexy.**

Lisa : Are you kidding?

Description of context

The conversation occurs in the fitting room at the boutique. The participants are Kevin and Lisa. Lisa asks the comment about the new dress to

Kevin. Spontaneously, Kevin stares and utters his comment to Lisa. He amazes of Lisa's beautiful body when she tries to wear the new skirt. On the other hand, Lisa cries and feels that the comment of the new dress insults her much.

Analysis of compliment

Lisa and Brittany Wilson are close friend. It means, they have very close relationship. Based on the film, Lisa and the others do not know that Kevin and Marcus are in disguise to be their best friend. Thus, Lisa asks Kevin to come into the fitting room together without realizing that she is a man. Inside of the room, Lisa tries and wears new outfit. She asks Kevin's opinion about her new out fit. Kevin stares to Lisa when she wears the new sexy skirt. Kevin spontaneously delivers a compliment at Lisa's appearance. Kevin's compliment function is to create or maintain rapport with the addressee by expressing admiration or approval. According to the film, Kevin might utter a compliment toward Lisa's sexy bottom. It is because he shows facial expressions of staring and biting his lip when he stares Lisa from half naked till she wears the new short skirt. It can be assumed that it is accepted when a man will choose the word "*sexy*" when they see naked women. Kevin uses the adjective "*sexy*" to express his admiration toward Lisa's appearance.

Lisa is the addressee of the compliment. She is surprised and she delivers the response by questioning. She feels that her body and the out fit are not as sexy as Kevin thought. It can be said that Lisa rejects the compliments in the form of question. It is signed by facial expression, high tone and the act of Lisa's responses. She feels that the compliment is not appropriate to her appearance. On the other hand, Lisa realizes that Kevin's compliment has no intention to insult

her. She is not angry because they have close relationship although she cries and utters many statements that she is not as sexy as Kevin thought.

Data 08/Ap-Pers/Fri

4. Personal appearance

Sales women : Come on out honey. Let's see. **It is absolutely fabulous.**If you do not buy it, I am buying it for myself.

Marcus (Tiffany) : (no response)

Description of context

The conversation above occurs in boutique. The participants are Tory, Karen, Marcus and Saleswomen. Based on the scene, Marcus wears a new outfit inside of the fitting room. Lisa asks him to come out and show in front of them. Finally, Marcus comes out and he walks uncomfortably with his new outfit size.

Analysis of compliment

Kevin and Marcus are still in disguise to be Wilson's sister. They are insisted to have a new dress to participate the Hampton's magazine party. Based on the scene, Marcus finds difficult to have suitable dress size. Karen insists Marcus to have small one and she asks him to show up in front of their friends and the saleswoman. When Marcus comes out from the fitting room, the saleswoman spontaneously delivers a compliment at his appearance (Marcus new apparel). It is assumed that women are concerned about appearance. It is accepted when the speakers who have not have relationship or total stranger utter compliments at someone's possession (apparel). Further more, the status of the saleswoman is lower than Marcus (customer). She approves Marcus's appearance although she knows that Marcus's apparel is not suitable at all. She uses the

adjective word “*fabulous*” to express positive evaluation. The Saleswoman tries to convince and strengthen her positive comment to Marcus that he looks good although Marcus feels uncomfortable with the dress. Yet, the saleswoman’s compliment function can be interpreted as the expression of approval of someone’s appearance.

Marcus is the addressee of the compliment. He gives no acknowledgement in responding the compliment. Actually, Marcus recognizes the compliment because he is in the same room and close to each others. The reason is that Marcus knows that the saleswoman is not insincere in uttering compliment. Marcus realizes that the saleswoman’s compliment is a kind of flattery. It is a saleswoman’s job to convince the customer to buy the outfit although she knows that it is not suitable at all. Sometimes compliment attempts to gain some advantages for the speaker for particular purposes (flattery).

Data 12/Ap-Pers/Fri

5. Personal appearance

Latrel : I will not bite unless you ask me to. **You are so beautiful.**

(Marcus’s dog barks and tries to bite Latrel when Latrel tries to touch Marcus)

Marcus (Tiffany) : Good boy, Baby.

Description of context

The conversation above happens inside of the Latrel’s car. The participants are Latrel and Marcus. Here, Marcus is still in disguise to be Tiffany Wilson and Marcus also wears a night dress. After they finish a night dinner date, Latrel wants to take Marcus (Tiffany) home. Before they go home, Latrel still teases Marcus

(Tiffany) and he tries to touch Marcus's hand. At the same time, Marcus's dog barks and tries to bite Latrel's hand.

Analysis of compliment

Latrel is very happy to have a dinner date with Tiffany Wilson. He admires Tiffany very much even he is willing to spend expensive money to win the dinner date auction with Tiffany. Based on the film, Latrel still does not realize that Marcus is in disguise to be the woman who Latrel admires so much. Their relationship is still mere acquaintance because they only meet three times. In one of the story plots, Latrel picks up Marcus from the hotel. He still teases Marcus until they get in the car. Latrel suddenly delivers a compliment to open the conversation when they start to go from the Hotel. In this case, Latrel uses the adjective word "*beautiful*" to express positive evaluation to the addressee. He delivers a compliment at Marcus's appearance. Latrel wants to show his attention that he approves the effort of the women in making themselves attractive in the form of appearance. It is assumed that women are concerned about appearance and even women of all ages should try to make them selves attractive. Latrel's compliment functions as the expression of admiration or approval of someone appearance.

Marcus who is in disguise to be Tiffany Wilson does not acknowledge the compliment at his personal appearance. He keeps silent and has no indication to accept the compliment even in the form of positive facial expression. The first reason is that Marcus feels uncomfortable with the compliment because he does not want to have a romantic's treatment that it is delivered by the same gender. The second reason, Marcus wants to make Latrel feeling uncomfortable and

Marcus wants to stop Latrel for always disturbing him. It is showed when he smiles at Latrel and rubs his dog. It is because the dog tries to bite Latrel's hand when he tries to touch Marcus hand. Marcus's smile shows that he is happy when he is not being disturbed by Latrel. Having no acknowledgements (keeping silent, shifting topics or giving irrelevant comment) can be interpreted as polite rejection.

Data 13/Ap-Pers/Fri

6. Personal appearance

Latrel : I mean, it is very rare. I have the opportunity to...**bask in the ambience of such a classy lady such as yourself.**

(Marcus lifts his legs on the dining table and pretends that he does not hear Latrel's compliment)

Marcus (Tiffany) : Oh, my God!

Latrel : **I am humbled by your...**

Marcus (Tiffany) : This athlete's foot is just killing me.

Latrel :...**beautiful nature.**

Marcus (Tiffany) : That smell. That's infection.

Latrel : **The most high-classness of your....**

(Marcus bites his toe's nail deliberately and he tries to shift the topic of conversation)

Marcus (Tiffany) : My God, is that a hangnail?

Latrel : **Captivated by your beauty. Your bountiful curves remind me of the hills in Italy.**

Marcus (Tiffany) : I am sorry. You were saying?

Description of context

The conversation takes place in the restaurant. The participants are Marcus and Latrel. Based on the movie, Latrel is a millionaire who likes Tiffany very much. He has a night dinner date with Tiffany. Latrel does not realize that he is Marcus who is in disguise to be Tiffany Wilson. During dinner, Latrel tries to tease Marcus. On the contrary, Marcus feels uncomfortable and he is always unnoticed when Latrel teases him in the form of compliment.

Analysis of compliment

Latrel is a rich man. He wins to have diner date with Tiffany at the auction party. He does not realize that Marcus is in disguise to be Tiffany Wilson, even all people do not recognize Marcus's disguise. Latrel has no relationship with real Tiffany nor Marcus. He likes Tiffany when he sees Marcus's disguise in the form of Tiffany at the Hampton's magazine party. It means that they ever met but only mere acquaintance. Latrel admires Tiffany so much. On the other hands, Marcus feels uncomfortable because Latrel always tries to seduce and tease him when he is in disguise to be Tiffany. At the dinner date, Latrel amazes at Tiffany's appearance (Marcus). He delivers many compliments at the addressee's personal appearance. Latrel uses two forms of expression "*beautiful nature* and *bountiful curve of hills in Italy*" to represent the addressee appearance. In fact, high frequency of compliment distributions can be supposed as an "effusive or insincere". Latrel's compliment function is to express admiration or approval of someone appearance. In this context, it can be said that Latrel's compliment is a kind of flattery. Latrel always tries to tease Marcus (Tiffany) to have date with him, so Latrel delivers the compliments to gain advantage to the addressee.

Marcus knows the situation. He realizes that Latrel's compliment is insincere (flattery). He knows that Latrel always tries and teases him to have a date. Further more, Marcus realizes that he is still in disguise to be Tiffany Wilson. He feels uncomfortable when he is being teased and asked to have a date with Latrel. Actually, Marcus knows that it is the risk of his mission. Yet, Marcus gives no acknowledgment (response) when Latrel always gives compliments or teases him. Marcus gives no acknowledgment by giving no indication of having heard the compliment neither responds with an irrelevant comment. Marcus and Latrel sit in the same table. Actually, Marcus hears Latrel's compliment but Marcus gives no acknowledgement (response) intentionally. It is Marcus's purpose that he always makes Latrel unpleasant with him. It is also Marcus's way to stop Latrel's seductive actions.

Data 19/Ap-Pers/Fri

7. Personal Appearance

Aubrey : Did not we just have this conversation? **Can we get these fantastic supermodels...back into their dressing rooms?**
(Brittany surprised and shout at Aubrey when she and her sister are asked to join to be Aubrey's models)

Brittany : I can not believe it!

Description of context

Aubrey is a costume designer of many artists. He presents his models in the exhibition show. Aubrey is also Tiffany and Brittany's designer. In this part of the story, Aubrey is surprised at the real Wilson's sisters arrival. He thinks that he

has asked them to change the outfit and to show on the catwalk. In fact, Aubrey asks the fake Wilson's sisters (Marcus and Kevin) and Aubrey does not realize that they are FBI agents who are in disguise to be his models. Therefore, Aubrey asks his crew to serve them to change the super model's outfit. In this context, Aubrey's request can be combined with compliment expression.

Analysis of compliment

Aubrey is Tiffany and Brittany's outfit designer. It means that they are Aubrey's models. Their relationship is not only between designer and model but also they have close relationship. It is shown in the act when they meet at the fitting room and hug each other. In this part of the story, Aubrey meets Kevin and Marcus who are still in disguise to be Tiffany and Brittany Wilson. Aubrey also asks them to change the outfit and to show in the catwalk. In the other time, real Brittany and Tiffany Wilson also meet Aubrey. Aubrey thinks they have not changed the model's outfits and Aubrey asks his crew to send them to the fitting room. Aubrey asks his crew when he talks with the Wilson's sisters. Aubrey makes a request in combining with compliment expression. Compliment can accompany and be combined with other speech acts (request). Aubrey delivers a compliment at Brittany's and Tiffany's personal appearance of being fantastic super models. He uses the adjective "*fantastic*" to represent beautifulness and to appreciate his models of their effort to make themselves being attractive. It can be assumed that women in all ages tend to make themselves being attractive. Attractiveness (appearance, personal trait) is very important for women. Therefore, Aubrey's compliment function is the expression of admiration and approval of someone's effort and appearance.

Tiffany and Brittany are the addressees of the compliment. In this scene, Brittany delivers a verbal response to Aubrey's compliment. It means that she hears the compliment and she recognizes the compliment's worth. Brittany gives her question (query) to Aubrey's compliment. Actually she is not questioning to Aubrey's compliment expression but she tends to show her happiness of being asked to be Aubrey's exhibition super models. Furthermore, they also smile and shout toward Aubrey. It means that they approve and appreciate Aubrey's compliment at their fantastic appearance.

b. Possession

The topic of possession usually appears in the compliments on material possession and favorable comment that it still parallels with comments concerning possessions. The data which are classified to the compliments on possession are as follow:

Data 06/Ap-Sa/Fri

1. Possession

Denise : Boy, **you are really strong**, aren't you?

Kevin (Brittany) : It is from all that proteins.

Description of context

The conversation above is between Kevin and Denise. They have conversation in the Hampton's magazine party. Kevin is still in disguise to be Brittany Wilson. He suddenly sees Denise in the party and then he approaches to introduce himself to Denise. During their chat, Kevin makes a joke by slapping Denise's hand many times. Denise feels that it is too strong for a woman. So, she utters comment when Kevin always slaps her hand.

Analysis of compliment

Kevin and Marcus start their mission by attending Hampton's magazine party. Kevin sees Denise (local TV reporter) when they have conversation with Tory, Karen and Lisa. Kevin knows Denise only in TV. It means that he never knows Denise personally (stranger). In this part of the story, Kevin wants to introduce himself to Denise. He approaches and introduces himself to Denise. During their conversation, Denise supposes that Kevin is a lesbian. The reason is that Kevin teases and rubs Denise's hands while he is still in disguise to be Brittany. In this scene, Kevin makes a joke to shift the situation and he slaps Denise's hand many times. Denise knows Brittany is a popular artist and millionaire's daughter while she does not know that Brittany is Kevin (in disguise to be Brittany). Denise realizes that her status is lower than Brittany (Kevin). So, she delivers a compliment at Kevin's possession to have strong hand slap. Denise uses pronoun "*boy*" in front of the compliment expression "*you are really strong*". It means that she wants to compare Brittany's slaps with men strength. Denise's compliment functions to create and to establish solidarity between interlocutors. It is because they do not know each other (stranger). On the other hand, Denise has to do the work to interview Brittany so she has to build good relationship.

Kevin is the addressee of the compliment. He is still in disguise to be Brittany Wilson. Kevin hears the compliment and he recognizes the positive worth of Denise's compliment. Thus, he accepts and agrees Denise's compliment at his possession (strength) by giving his reassignment "*it is all from that protein*". The meaning of the expression is that Kevin gets his strength from consuming proteins. Kevin admires Denise, he wants to appreciate Denise's compliment

although he slaps Denise's hand and it makes Denise unpleasant. His response is also the way to make a joke. It will smooth his conversation and his disguise. It is because Denise feels suspicious at Kevin from the time when Kevin tries to introduce himself.

Data 14/Ap-Pos/Fri

2. Possession

Denise : **This is really nice.**

Kevin (Latrel) : Yeah, this is dope. Dope summer home that I picked boy.

Description of context

The conversation above takes place in Latrel's house. The participants are Kevin and Denise. They have a date in Latrel's house. In this scene, Kevin is in disguise to be Latrel. He uses Latrel's car and the house keys. When they step in to the house, Denise amazes of the luxurious interior of the house. At first, Kevin also amazes at Latrel's house. He does not realize that he has to pretend to possess the house. Denise feels suspicious at glance and then Kevin tries to shift his amazement to another expression. Kevin suddenly shifts the topic of amazement so that Denise does not know that he is in disguise to be Latrel and the owner of the luxurious house.

Analysis of compliment

In this part of the story, Kevin is in disguise to be Latrel. Latrel is a millionaire who owns the house. Kevin admires Denise so much, so he invites Denise to have first date. Kevin dresses and pretends to be Latrel. On the other hand, Denise accepts of Kevin's invitation. It can be assumed that she also likes Kevin even they do not know well each other (stranger). When they step into

Latrell's house, they amaze of the luxurious interior. Denise does not know that the house belongs to real Latrell. She amazes and delivers the compliment using adjective expression word "*nice*" to represent her admirations of the luxurious interior. Denise uses the word "*really*" in front of the adjective word "*nice*" to strengthen the compliment. It means that she feels very amazed of the personal possession (Latrell's house). In this context, Denise's compliment functions to maintain rapport with Latrell (Kevin). It is because they want to start or build a close relationship. Denise's compliment is sincere, she stares and smiles when she delivers her expression of amazement at Kevin's material possession (room interior). Yet, sincere compliment represents social strategy. The speaker attempts to create or to maintain rapport with the addressee by expressing admiration or approval.

Kevin is the addressee of the compliment, he accepts Denise's compliment at his material possession (Latrell's house). In this part, Denise does not know that Kevin is in disguise to be Latrell. It means that Kevin lies to Denise that he has all the properties. At first, Kevin also amazes with the house interior and delivers a compliment. Denise stares and she is surprised at Kevin expression because it is not the relevant answer. Suddenly, Kevin realizes that he has to be in disguise to be Latrell and pretends to be the owner of the house. Kevin suddenly shifts the response and gives comment acceptance to Denise's compliment. He also expresses his acceptance and positive appreciation by showing positive facial expression (smiling). In this context, Kevin agrees of the compliment and wants to show to his beloved woman that he can buy and possess a luxurious house.

3. Possession

(Harper is curious and he tries to put off Brittany's upper dress)

Harper : How about....

(Gomez surprises and stares at Brittany's breasts. He spontaneously utters his compliment)

Gomez : **Those are nice.**

Brittany : (smile)

Chief : That is enough!

Description of context

The conversation above happens in the FBI station at the Hampton's Hotel. The participants are Brittany, Harper, Gomez and Chief. Harper and Gomez are also FBI agents, they know Marcus and Kevin are in disguise to be Wilson's sisters. The agents take Brittany and Tiffany to the office without knowing that they are real Wilson's sisters. In the office, the agents try to prove in front of the officers and Chief. Harper puts off Brittany's upper dress and it shocks all people. At the same time, Gomez amazes and he utters his amazement spontaneously.

Analysis of compliment

Gomez and Harper are also the FBI agents. In the plot of the story, they know that Kevin and Marcus are in disguise to be Wilson's sister. Gomez and Harper want to prove in front of Chief by capturing Tiffany and Brittany Wilson in FBI Hotel's station. They do not realize that they capture the wrong person (real Brittany and Tiffany Wilson). Accidentally, they meet and take the real

Brittany and Tiffany Wilson at the Hotel's lobby. In the FBI office, the two agents try to convince to all people that Tiffany and Brittany are Marcus and Kevin who are in disguise to be Wilson's sisters. At first, Harper tries to pull Tiffany's hair excitingly. It starts to make Chief feeling doubtful with the agent's actions. Feeling curiosity, Harper pulls down Brittany's upper dress to make sure and convince to all FBI agents including Chief. Harper's action surprises and shocks all people in the station because they see Brittany's topless body. Spontaneously, Gomez stares and delivers a compliment at Brittany's breast (possession). Gomez uses adjective expression "*nice*". He wants to make the addressee aware at his positive evaluation and Gomez wants to show his approval at the addressee's possession. It is also supported by Gomez's facial expressions of amazement and his body language (pointing finger) when he stares at Brittany's breast. In this context, Gomez's compliment function is the spontaneous expression of admiration or approval to the addressee (appearance).

Brittany is the addressee of the compliment. She hears the compliment and she feels of its positive worth. Brittany spontaneously smiles after Gomez delivers compliment although it is commented at her breast. Brittany is an artist and millionaire's daughter, therefore she possibly keeps her body beautifully. It means that Brittany accepts and approves Harper's compliment. Smile also can be interpreted as positive facial expression to show approval. It also means that she deserves and she is proud to have positive comment at her effort (in making her body "breast" nicely). It is assumed that women concern about their appearance, even women of all ages should try to make themselves attractive. It means that women need appreciations after they try to make themselves attractive (body

shape, personality trait or apparel).

2. Topic of Ability

a. General Ability

The topic of general ability includes categorical references to skill, talent of the personal qualities and taste. From all the data, the topic of general ability is only found in the compliment on skill and talent of the personal qualities.

The data which are classified to the compliments on the personal qualities are as follow:

Data 01/Ab-Ga/Fri

1. General ability

Kevin : No help, no backup.

Marcus : **You the man!**

Kevin : We will get all the credits, the biggest bust of our career.

Description of context

Kevin and Marcus are in the mini market. They are in disguise to be the mini market's owner. They have a mission to bust drugs dealer. In this scene, they think that they have busted the right drugs dealer. Kevin feels satisfied after they fight with the persons whom they assume as bad guys. In fact, they have the wrong bad guys. Kevin says confidently to Marcus that they will have credits and appreciations from Chief because they have just accomplished the mission.

Analysis of compliment

Kevin and Marcus have close relationship. In FBI (workplace), Kevin is Marcus's partner and they are close friend in outside of the workplace. According

to the story, they have just finished to bust the drugs dealer. In fact, they bust the wrong persons. Kevin and Marcus help each other to capture the drugs dealer. Kevin feels satisfied of their togetherness in accomplishing the mission. Kevin says that they will have credits and appreciation from Chief because of their successful action in capturing the biggest drugs dealer. Marcus also agrees with his partner's statements. Marcus delivers a compliment at Kevin's general ability (in the way Kevin captures the bad guys). Marcus uses positive expression "*you the man*". It means that Marcus wants to appreciate and to approve Kevin's ability in capturing drugs dealer without any backup from other FBI agents. Marcus's compliment functions to maintain good relationship and to give positive evaluation. Marcus realizes that the importance of delivering compliment between work partners (equal status) is minimizing the conflict and maintaining the partnership.

Kevin is the addressee of the compliment. He hears Marcus's compliment because they are having conversation. On the contrary, Kevin gives no acknowledgement to Marcus's compliment. Kevin still comments about their successful action and predicts that they will have credits from their Chief. Kevin is also aware of Marcus's positive comment "*you the man*". Kevin thinks that it is not necessary for always responding the compliment since he does not feel its positive worth. Giving no response to the compliment in an intimate relationship may not hurt or insult the speaker, although it may lead to become rejection or face loss.

2. General Ability

Marcus (Tiffany) : All done.

Karen : Really? My God! **This is so cool**, you know something?
Think you might have been black in a previous life.

Marcus (Tiffany) : Fo' shizzle, my nizzle.

Description of context

The conversation above happens in Kevin's room. The participants are Kevin, Marcus, Karen, Lisa and Tory. They have a night chat and fun time while they share their problems together. Based on the scene, Karen asks Marcus to braid her hair while having chats about their problems of their beloved person. At the time when, Marcus finishes and says that the braid is done, Karen is surprised and she astonishes with the braid result.

Analysis of compliment

Kevin and Marcus are successful in disguise to be Wilson's sisters. Karen, Lisa and Tory do not recognize that they are FBI agents who are in disguise to be their close friends. In the part of the story, they are having a slumber party. During their activity, Karen asks Marcus (Tiffany) to braid her hair while sharing their problem about their beloved person. Braiding hair is common style for black people, so commonly black people have the talent and they can easily braid their hair. It is because they usually do for their custom. In couple minutes, Kevin finishes braiding at Karen's hair. Knowing her hair is braided perfectly, Karen delivers positive comment at Marcus's (Tiffany's) general ability in the form of compliment. Karen uses adjective word "*cool*" to express appreciation of

someone's works (Marcus). It is assumed that usually the focus of compliment on someone's ability is not on the skill, talent or hard work itself. Although compliment comments on someone's skill, talent and hard work, the focus of the compliment tends rather on its action's result. So, Karen uses adjective word "*cool*" to express positive evaluation at Marcus's ability in having good braiding result at her hair. Furthermore, Karen upgrades her compliment by saying "*think you might have been black in previous life*". The interpretation assumes that Marcus's (Tiffany's) braiding ability has the same result with black people's work. In this context, the compliment is a means to establish and to reinforce good solidarity between interlocutors. Since women in all ages try to make themselves and others attractive, Karen tries to show her solidarity among women to keep their work or effort in making themselves attractive.

Marcus is still in disguise to be Tiffany. He is the addressee of the compliment. Marcus gives his appreciation token by giving smile and verbal response. Marcus accepts the compliment at his ability to braid Karen's hair although he does not say it explicitly. Marcus realizes the importance of building and maintaining rapport with Karen, Lisa and Tory. It is because he wants to maintain the relationship to all the girls in order that they do not realize his disguise to be their close friend. Furthermore, Marcus knows that Karen is sincere in delivering compliment. He sees Karen's facial expressions of excitement when she knows that her hair is being braid. Then, Marcus decides to accept and to appreciate Karen's compliment by smiling. Marcus also answers that he might be black people in previous life to strengthen his agreement.

3. General Ability

Denise : Wow! **You must be pretty good** .

Kevin : I am all right.

Description of context

The conversation above occurs at the beach lounge. The participants are Denise and Kevin. Kevin desires Denise very much and he tries to get close with Denise by disguising to be Latrel. Latrel is one of the Hotel's guests and he is a famous and a rich baseball player. Kevin asks and pays two kids to have scenario in front of Denise. Kevin asks them to have his autograph at Denise recognition. In the part of the story, Denise notices it and she opens the conversation by delivering amusement in the form of compliment.

Analysis of compliment

Kevin is the FBI agent who has the mission to bust the Wilson sister's kidnaper. He always is in disguise to be Brittany to search the kidnaper. In the plot of the story, he is in disguise to be Latrel. Latrel is a rich and a famous baseball player. Kevin sees Denise at the beach lounge and he decides to know and get close to her. To attract Denise's awareness, he asks and pays two kids to have his autograph. They have a scenario to show that Kevin is a famous people. When the two kids have Kevin's autograph, suddenly Denise opens the conversation by delivering amusement in the form of compliment. In this context, Compliment can be combined with another speech act (greeting). Denise uses the adjective "*pretty good*" to represent her compliment at Kevin's personal appearance (personal trait). Denise's compliment function is an expression of

admiration or approval. Her admiration can be assumed that she admires of Kevin's kindness to the kids. She approves Kevin's personal trait of being famous people by using the adjective "*pretty good*". So, Denise decides to open the conversation in the form of compliment although she is not familiar to Kevin (total stranger). It can be assumed that compliment can be combined with another speech act (greeting).

Kevin is the addressee of the compliment. He gives his response (praise downgrade) to Denise's compliments at her personal appearance (personal trait). He hears and realizes of the compliment. Kevin realizes the compliment as the positive expression. He shows his positive facial expression by smiling. It means that he knows and feels the positive worth of the compliment. His response means that he accepts and also appreciates Denise's compliment. Kevin uses the expression of response "*I am alright*" to show that he is a low profile person. Kevin thinks that Denise will admire him when she knows his kindness and profile (low profile). In fact, down grading the response can be the means of polite disagreement of the compliment.

Data 17/Ab-Ga/Fri

4. General Ability

Keith : **You were incredible at the nightclub last night.**

Karen : Thank you, thanks.

Keith : **Incredible.**

Description of context

The conversation above happens in Aubrey's exhibition party. The participants are Keith and Karen. Karen admires Keith so much. She does not

realize that Keith has conspiracy to possess Karen father's wealth. One of Keith's ways is that he always tries to get close to Karen. In this part of the story, Keith approaches Karen and he delivers his comment to Karen about her action in the club last night.

Analysis of compliment

Karen admires Keith so much. On the other hand, Keith does not love Karen but he just pretends to love Karen. Keith only wants to possess Karen father's wealth. At the Aubrey's exhibition party, Keith sees Karen gathering with Tiffany, Brittany, Lisa and Tory. He approaches Karen to make his way to start his evil plan. He opens the conversation by delivering his compliment at Karen's specific act ability. Keith uses compliment to smooth the opening of the conversation. In fact, compliment can be combined with another speech act (greeting). It can also be combined to open and sustain conversation. He starts his evil plan by persuading and getting close to Karen. Keith uses adjective "*incredible*" to represent Karen's talent (general ability) at her dancing battle performance. Keith's compliment functions to establish and maintain rapport between the speaker and the addressee. Insincere compliment can be interpreted as flattery when it has a particular purpose to gain advantage from the addressee. In this context, Keith's compliment can be assumed as an insincere compliment. The reason is that he does not have positive purpose in delivering compliment since he wants to possess Karen father's wealth.

Karen is the addressee of the compliment. She is very happy to hear Keith's compliment. She does not realize that Keith's compliment is insincere. Karen hears it and she is aware of her beloved person's compliment. She accepts

and approves Keith's compliment by delivering her response (appreciation token). She feels the positive worth of the compliment although she does not realize that she is being flattered. The situation is that Karen admires Keith so much. Karen thinks that by giving approval and appreciation at Keith's compliment can make her to be Keith's girl friend. Karen also shows her positive facial expression by smiling at Keith. The gesture of "smile" can be interpreted as non verbal acceptance and approval.

Data 22/Ab-Ga/Emp

5. General ability

Chief : But at least you got the right guy. **Good work!**

Kevin : Thanks a lot, Chief.

Description of context

The conversation above is in the end of the story. It takes place at the charity party. The participants are Kevin, Marcus and Chief. Finally, Kevin and Marcus bust the bad guy by their own action without supports from the other FBI agents. It means that they can accomplish the main mission. When they finish to overcome the incident with the bad guy, suddenly Chief and other agents arrive at the place. Chief approaches Kevin and Marcus. Chief says that he is very satisfied with their actions.

Analysis of compliment

In the end of the story, Marcus and Kevin are successful to bust the kidnaper. They blow their undercover from being disguise to be Wilson's sisters in front of all people, FBI agents and Chief. At first, Chief seems unpleasant with

their action to bust the bad guy. It is because they decide to bust the bad guy without his permission and decision. On the contrary, Chief continues his complaint by delivering positive compliment toward Kevin and Marcus. Chief expresses his compliment by saying “*good work*”. It can be assumed that commonly compliment delivers between upper or higher status and inferior or lower status (unequal status). The compliment tends to refer about the ability or performance (work) rather than appearance, however appearance is the topic of compliment. Kevin and Marcus are Chief’s agents, so their relationship is between employer and the employee. Chief’s compliment functions to express admiration or approval of someone’s work or effort. It can also be assumed that Chief wants to encourage the addressee to keep up good work.

Kevin and Marcus are the addressees of Chief’s compliment. Kevin is aware of Chief’s compliment. He recognizes that Chief’s compliment is sincere appreciation to their work. Kevin sees Chief’s positive facial expression of smile. The expression indicates that Chief is satisfied and sincere to deliver positive comment. Kevin delivers verbal appreciation token and he combines it with non verbal acceptance (smiling) to appreciate Chief’s compliment (response). Kevin wants to convince that he accepts and approves the compliment positively. Furthermore, Kevin and Marcus want to establish and maintain the important rapport between interlocutors since they have been fired from the previous mission.

b. Specific-Act Ability

Specific-act ability covers the ability in doing specific acts. The compliments on specific-act ability are appropriate only in the situation when the

acts are done. They are usually marked by the use of pronouns “that” and “it”. The data which are classified to the topic of specific-act ability are as follow:

Data 03/Ab-Sa/Fri

1. Specific Act Ability

Karen : Something different about the two of you.

Tory : Collagen!

Kevin (Brittany) : **You little witch.** How did you know?

Tory : (Smiling)

Description of context

Marcus and Kevin are able to make themselves in disguise to be Brittany and Tiffany Wilson. They go to the Hampton’s Hotel to start their action in searching the kidnaper. In this scene, the participants are Kevin, Marcus, Karen, Lisa and Tory. The girls (Karen, Lisa and Tory) are surprised with the appearance of Marcus (Tiffany) and Kevin (Brittany). The girls do not realize that they are Marcus and Kevin who are in disguise to be their close friends. At that time, the girls guess many possible changes at Marcus’s style and Kevin’s appearance.

Analysis of compliment

Marcus and Kevin are still in their disguise. They go to the Hampton’s Hotel to start their mission. After having argument with the receptionist, Marcus and Kevin go to the room to spend the night. Unfortunately, they meet Karen, Lisa and Tory (close friend of true Wilson’s sisters.). The meeting makes Marcus and Kevin feel nervous. The reason is that the girls (Karen, Lisa and Tory) recognize at Kevin’s appearance and Marcus’ style. The girls start to guess at Kevin’s and Marcus’s differences especially on their appearances. In fact, the girls

do not realize that they are Kevin and Marcus (FBI agents) who are in disguise to be Brittany and Tiffany. Tory tries to guess their height, she guesses that Kevin and Marcus use collagen. Kevin delivers his appreciation by delivering compliment. He uses the pronoun “*little witch*” to approve Tory’s specific act ability to guess their differences in gaining height. The pronoun “*witch*” can be meant to the people who know and can guess people’s mind and secrete. Actually, Kevin can use expression of “*smart girl*” or “*genius*”. He prefers to use another expression (*little witch*) rather than those (*smart girl or genius*) to smooth the conversation (joke). It is also Kevin’s and Marcus’s effort to make themselves feel comfortable in their panic condition. Kevin’s compliment functions to establish or maintain solidarity and relationship between interlocutors. It is needed because they have to start good relationship with the girls (Karen, Lisa and Tory) to support their missions. Kevin and Marcus have to maintain their disguise by establishing and maintaining the relationship with the girls.

Tory is the addressee of the compliment. She hears the compliment and she recognizes the positive worth of the word “*little witch*”. She responds Kevin’s compliment by giving her appreciation token. Appreciation token can be in the form of verbal and non verbal acceptance. Tory only smiles to appreciate and accept Kevin’s compliment. Her smile also means that she agrees of being told by the word “*little witch*”. Tory also recognizes and feels that the compliment expression is a positive comment. Smile can also be interpreted as a positive facial expression to show approval although the addressee does not agree with its content.

2. Specific Act Ability

Karen : Yeah, **but it was so cool, you guys so cool.**

Kevin (Brittany) and : (smiling).

Marcus (Tiffany)

Description of context

Kevin and Marcus come to Hampton's magazine party. They are in disguise to be Wilson's sisters. Kevin and Marcus involve in a quarrel with Megan and Heather Vandergald when the agents gather with their close friends (Karen, Lisa and Tory). They mock each other using sarcastic expressions. In the part of the story, Kevin and Marcus make Vandergald's sisters feel unpleasant. The girls (Karen Lisa and Tory) are happy knowing the situation. Karen is surprised because Kevin and Marcus can make Megan and Heather leave embarrassingly.

Analysis of compliment

Brittany and Tiffany have close relationship with the girls (Karen, Lisa and Tory). In this scene, Kevin and Marcus are still in disguise to be Brittany and Tiffany Wilson. Kevin and Marcus attend in Hampton's magazine party with the girls. Accidentally, they see and meet Heather and Megan Vandergald. Marcus and Kevin involve in a situation that makes them mock each other. The Vandergald's sisters do not realize that they are Kevin and Marcus who are in disguise to be their dislike persons (Brittany and Tiffany Wilson). Kevin and Marcus make Vandergald's sisters feel unpleasant and leave away. Karen, Lisa and Tory are happy to see the situation. They clap their hands and laugh joyfully.

Karen uses adjective “*cool*” to represent Kevin and Marcus’s specific act ability in making the Vandergald’s sisters leave away. Karen uses adjective “*cool*” to make the addressee recognizes the positive worth. Karen knows that delivering positive comment can maintain their friendship. Karen’s compliment functions to reinforce and maintain the solidarity between interlocutors because they have close relationship.

Kevin and Marcus are the addressees of the compliment. They hear Karen’s compliment because they are having face to face conversation. Kevin and Marcus are also aware of the positive worth of the compliment. Kevin’s and Marcus’s facial expression of smiling represents their response of appreciation token. It means that they accept and agree when they are being commented to have cool specific act ability. Giving non verbal expression (smiling) is enough to convince the addressor that his or her compliment is accepted and approved by the addressee. Smiling can also be interpreted as the positive facial expression of approval.

Data 10/Ab-Sa/Fri

3. Specific Act Ability

Tory : Okay I am ready, I think I can do it.

Lisa : **Good catch!**

Tory : (smiling)

Description of context

Kevin and Marcus are still in disguise to be Brittany and Tiffany Wilson. They have a slumber party with the girls (Karen, Lisa and Tory) in Kevin’s room. The girls enjoy so much when they see Kevin’s explanation of how to use sex toy.

Tory feels curious to know it and she asks Kevin to throw the sex toy. Spontaneously, Lisa delivers her compliment at the time when Tory catches the sex toy in her hand firmly.

Analysis of compliment

Lisa has intimate or close relationship with the girls (Karen, Tory, Brittany and Tiffany Wilson). They always go to somewhere and do something together including having slumber party. At the end of the slumber party, the girls always play with the sex toy. It surprises Kevin and Marcus who are in disguise to be Brittany and Tiffany Wilson. They are panic to handle the situation. In one of the act, Kevin has to do the lesson with the sex toy. Tory is very curious to try Kevin's lesson. Suddenly, Kevin throws the toy toward Tory. Tory catches the toy by her hand firmly. Spontaneously, other friends laugh and clap their hands. Lisa delivers her compliment at Tory's specific act ability to catch the toy firmly. Lisa wants to appreciate Tory's effort to try the toy and Lisa knows her compliment is worth to Tory. Lisa's compliment functions to reinforce and maintain the solidarity between interlocutors because they have close relationship.

Tory is the addressee of the compliment. Tory hears and recognizes the worth of the compliment. Tory accepts and approves at her specific act ability to catch the toy. Tory gives her appreciation token at Lisa's compliment although in the form of non verbal acceptance. Tory smiles and gives positive facial expression when she looks at Lisa's face. Smiling can also be interpreted as a positive facial expression to show approval. Giving acceptance can maintain their close relationship although in the form of smiling.

4. Specific Act Ability

Denise : You know, **you are a good listener**. It seems like you
have the whole packages.

Kevin : (stare and kiss Denise)

Description of context

The scene above happens in Latrel's house. The participants are Kevin and Denise. Kevin is in disguise and he also pretends to be Latrel. He invites Denise to have a date in Latrel's house. During the scene, they involve intimate sharing and chatting. Denise tells all her stories and problems to Kevin. At the end of the scene, Denise feels that Kevin is a nice guy because he listens and gives good advice to her.

Analysis of compliment

Kevin continues his plan to get close to Denise. Kevin still tries to have a good relationship after his introduction at the beach lounge. It means that their status is only mere acquaintance. Kevin invites Denise to have a date with him although he knows that their status is only acquaintance. In the plot of the story, Kevin is in disguise to be Latrel. He pretends to own the luxurious car and house to convince Denise that he is rich. Kevin invites Denise to have a date in Latrel's house. Denise does not realize that Kevin is in disguise to be Latrel. She does not know that Kevin lies to have a luxurious house. She accepts Kevin's invitation because she also admires Kevin. During their date, they share about their experiences. Denise feels comfortable to have sharing with Kevin. The reason is that Kevin always listens carefully about her life experiences. She appreciates

Kevin's effort of being good listener in the form of compliment. Denise uses adjective "*good*" to represent Kevin's specific act ability of being good listener. Denise uses the expression to make sure that the addressee feels its positive worth. Her compliment's function is the expression of admiration and establishment of good relationship between interlocutors. Facial expression such as "stare" and "smile" can strengthen that the addressee is sincere in delivering compliment.

Kevin is the addressee of Denise's compliment. He is aware and he knows the positive worth of the compliment. Kevin admires Denise so much. His status of the situation is lower than Denise so he decides to respond his beloved person. He gives his response in the form of comment acceptance. He kisses Denise after he stares for couple minutes. Kevin's expressions of staring and kissing represent Kevin's acceptance and approval of Denise's compliment.

Data 18/Ab-Sa/Fri

5. Specific Act Ability

Karen : Oh, my God! Tiffany! Thank you so much honey.

Marcus (Tiffany) : **I am so proud of you.**

Karen : Thanks, I just wish that I did not feel so crappy.

Description of context

Karen has little argument with Keith at the Aubrey's exhibition party. The participants in this scene are Karen and Tiffany. Karen rejects Keith's date invitation. Because of its rejection, Keith says that Karen is not a special person and he leaves her away. Suddenly, Marcus walks after Keith and gives punch at Keith's face in front of Karen. At this scene, Marcus gives his comment to Karen

in the form of compliment because Karen decides her way to reject Keith's date invitation.

Analysis of compliment

Finally, Karen rejects Keith's date invitation. Keith feels embarrassed and says that Karen is not a special person to him. Knowing that event, Marcus walks after Keith and suddenly gives hard punch at Keith's face. After that, Marcus tries to cheer up Karen by giving his compliment. Marcus's compliment is in the form of expression "*I am so proud of you*". Marcus delivers his compliment at Karen's specific act ability. Marcus's compliment functions to express positive evaluation and encouragement at the addressee's effort. The adjective "*proud*" can be interpreted as the representation of Marcus's approval of Karen's brave decision in rejecting her beloved date invitation. Marcus delivers his compliment to encourage Karen. He tries to affirm Karen's decision that she does the right and wise decision for herself. Marcus uses the adjective "*proud*" in order that the addressee feels its positive worth. Marcus realizes that he is building a close relationship with Karen. So, he knows that the importance of delivering compliment is also to maintain their relationship.

Karen is the addressee of Marcus's compliment. She is aware and she knows that Marcus's compliment is a positive and sincere compliment. So, she accepts and approves the compliment in the form of appreciation token. In the plot of the story, Karen does not express her positive facial expressions when she responds Marcus's compliment. She is gloomy because she knows that she is no longer to have beloved person. She is still sad although she accepts and approves Marcus's compliment expression. After the event, Karen is already fine. It means

that she just has short reaction of having sad decision. Her reaction does not have meaning. She is unhappy with Marcus's compliment that it makes her feel gloomy. In short, she accepts Marcus's compliment in approving her brave decision and she also approves herself to make the right decision.

Data 20/Ab-Sa/Fri

6. Specific Act Ability

Marcus (Tiffany) : I just want to tell you, I appreciate what you did. **That was real brave of you.**

Latrel : I had no choice. I could not let them take my one true love away.

Description of context

The conversation above occurs at the end of the Aubrey's exhibition party. The participants are Marcus and Latrel. In this part of the story, Kevin and Marcus fight against the kidnaper by shooting their gun. During shotgun contact with the kidnaper, Latrel tries to cover his beloved person (Marcus). Latrel does the action when the kidnaper uses his shotgun to point and to shoot Marcus's body. After the kidnaper is busted, Marcus approaches Latrel who is still hurt at his chest and lying in the floor. Marcus wants to thank to Latrel's action because he is safe from death.

Analysis of compliment

During the story, Latrel admires Tiffany Wilson so much. He always does all efforts to have close relationship with Tiffany. He does not realize that Marcus is having disguise to be Tiffany Wilson. At the end of the story, the two agents (Kevin and Marcus) blow their under cover. All the people know that they are FBI

agents who are in disguise to be Tiffany and Brittany Wilson. In the plot of the story, the agents experience shotgun fight with the kidnaper. Suddenly Latrel jumps and saves Marcus from being shot by the kidnaper at the same time. Latrel decides to cover Marcus although Latrel takes the risk of being injured on his chest. Then, Marcus approaches Latrel who is still lying on the floor. Marcus wants to thank to Latrel because Latrel saves his life from death. Marcus combines his gratitude with compliment expression. In fact, compliment can be combined with another speech act (thanking). Marcus uses adjective “*real brave*” to represent at Latrel’s specific act ability to jump and rescue Marcus’s life from death. Marcus uses the adjective expression to make sure that the addressee feels its positive worth. In this context, Marcus’s compliment functions to appreciate and to approve of someone’s work or effort.

Latrel is the addressee of the compliment. He hears the compliment and he is aware of Marcus’s compliment worth. Latrel gives his response in the form of comment acceptance. Latrel accepts the complimentary force and offers a relevant comment on the complimented topic. Latrel admires Tiffany so much. Latrel does not realize that Marcus is still in disguise to be Tiffany Wilson. Latrel wants to appreciate Marcus’s compliment by commenting the topic of the compliment (*real brave*). Latrel expresses the response in the form of expression “*I had no choice, I could not let them take my one true love away*”. It has a meaning that Latrel accepts the compliment and he wants to show his bravery to Marcus (Tiffany). Latrel agrees when he is being supposed to be a brave person. Latrel strengthens his acceptance by saying that being brave is the choice to save his beloved person.

7. Specific Act Ability.

Denise : So, **do I get to see my knight in shining armor?**

Kevin (Brittany) : Well....

Description of context

The conversation above occurs in the charity party. The participants are Denise and Kevin. In this scene, Kevin saves Denise's life by covering Denise's body when the kidnaper shoots her with the gun. After the kidnaper is already busted, Kevin approaches Denise to make sure that she is alright. Denise is curious to know the man who is behind Brittany's appearance. She wants to thank to the man who already saved her life from death. She asks in the form of expression "*So, do I get to see knight in shining armor?*"

Analysis of compliment

In the end of the story, Kevin and Marcus are successful to accomplish the mission to bust the kidnapers. In the plot of the story, Kevin saves Denise from being shot by the kidnaper. Denise does not know that Kevin is the person who saves her. Kevin is still in disguise to be Brittany Wilson at the moment. Kevin approaches Denise to make sure her conditions after the incident. Actually, Denise knows Brittany before because they have met and introduced themselves in the Hampton's magazine party. In this situation, their relationship is only mere acquaintance. At first, Denise delivers her thank by gratitude expression. She also combines her gratitude by uttering compliment and using expression "*my knight in shining armor*". So, indeed, compliment expression can be combined with another speech act (thanking). On the other hand, first, Denise wants to thank to

the person who saves her from death. All she knows that the person wears female costume. Secondly, it has meaning that Denise wants to know the person who hides behind the female costume by delivering compliment expression. It means that she does not know that the person is Kevin who is in disguise to be Brittany Wilson. Denise delivers a compliment at the addressee's specific act ability. In this context, Denise assumes that the addressee belongs to be her beloved person (*"my knight..."*). Here, Denise' compliment functions to create and to maintain rapport between addressor and addressee because their relationship is only mere acquaintance.

Kevin is the addressee of Denise's compliment. He does not acknowledge the compliment. He hears the compliment and he realizes that Denise's compliment is positive and sincere expression. Kevin recognizes the compliment and he knows that it is also a request to him to open the costume. So, his response seems too hard to grant Denise's request. He starts answering by saying *"well..."* and continues with pause. His facial expression does not show positive appreciation. Kevin is doubtful to respond and answer Denise's compliment. Kevin is afraid of the condition when Denise sees and knows his disguise, Denise does not like him anymore. So, he prefers to be in doubt to respond the compliment rather than to approve and accept the compliment. Finally, Kevin decides to approve and accept the compliment. It means that Kevin agrees to uncover his disguise and to show Denise that he lies during their relationship.

B. Discussion

In this subchapter, the researcher draws some findings from the data analysis. These findings are based on the problem statements of the research covering such as the types of topics of compliment, the functions of each topics of compliment, and the responses of compliment from the addressees. The findings are as follows:

1. The types of topics of compliment

There are two topics of compliments employed by the characters of the film entitled *White Chicks*, namely the topic of appearance and the topic of ability. Each topic is divided into two types. Therefore, there are four topics of compliment. They are personal appearance, possession, general ability, and specific act ability.

Personal appearance deals with apparel or clothing and other aspect of personal appearance such as a physical appearance. It can be found in data 02, 05, 07, 08, 12, 13, and 19. The data discuss the speakers' positive value at the addressees' physical appearance. In these data, the speakers use polite adjectives *sweet heart*, *beautiful*, *fabulous*, *fantastic*, and noun *beauty* to reflect positive comments. It is used to express something good.

The topic of possession is found in the compliment on material possession. It is also a favorable comment on something that appears to parallel comments concerning possession. There are four data containing the topic of compliment on material possession that is found in the film *White Chicks*. They are data 06, 14 and 16. These data use adjectives such as “*strong*” and “*nice*” to express positive evaluation toward the addressees' possessions. Datum 06 shows that the speaker

expresses a compliment on the addressee of having strength. Datum 14 is the compliment on the addressee's material possession of house. This datum shows that the speaker uses a polite adjective "*nice*". The speaker upgrades using the word "*really*" to strengthen his positive evaluation on the addressee's house. In datum 16 shows that the speaker gives a compliment on the material possession of the addressee of having sexy breast.

The topic of general ability includes the categorical reference to skill, talent, personal qualities, and taste. From all the data, the researcher finds the compliments on skill and talent of the personal qualities. The data of the compliments on personal qualities are 01, 09, 11, 17 and 22. The data 01 and 22 show that the speaker uses polite adjective and noun to represent his compliment expression of the work accomplishment. The data 01 shows that the speaker uses noun "*man*" to appreciate the addressee's ability in busting the bad guys. The data 22 shows that the speaker gives compliment expression using polite adjective "*good*". The speaker wants to appreciate the addressee's ability in accomplishing the mission. The data 09 and 17 show that the speaker uses polite adjective "*cool*" and "*incredible*". The data 09 shows that the speaker expresses the compliment to appreciate the addressee's talent in braiding hair. The speaker strengthens her compliment using "*so*" to represent that she is very amazed. The data 11 show that the speaker comments on the addressee's general ability of being kind to the kids (personality trait). The speaker uses polite expression "*pretty good*" to express her admiration. The data 17 shows that the speaker uses polite adjective "*incredible*" to represent his amusement at the addressee's talent in dancing.

The compliments on specific act ability only happen in the situation in which the specific acts are done. The topic of specific act ability can be found on the data 03, 04, 10, 15, 18, 20 and 21. The data 03 is the compliment on addressee's specific act ability. The speaker uses expression of "*little witch*" to comment at the addressee's specific act ability in guessing their appearances. The expression "*little witch*" can be meant to the people who know and can guess people's mind and secrete. On the data 04 shows that the speaker using adjective "*cool*" to express her agreement on the addressee's specific act ability in defending the speaker from the dislike person. The speaker uses "*so*" to strengthen the adjective "*cool*" to show that she is very surprised at the addressee's action. The data 10 shows that the speaker employs compliment using polite adjective "*good*" to appreciate the addressee's specific act ability in catching the sex toy. The data 15 shows that the speaker also uses polite expression "*good listener*" to appreciate the addressee's specific act ability in listening the speaker's problems. The data 18 shows that the speaker uses polite adjective "*proud*" to express his agreement on the addressee's specific act ability in rejecting date invitation. The speaker uses expression "*so*" to strengthen his appreciation to the addressee's action. While the data 20 shows that the speaker employs the pronoun "*that*" followed by the polite adjective "*real brave*" to express his agreement on the addressee's specific act ability in saving the speaker's life. The data 21 shows that the speaker uses noun phrase "*my knight in shining armor*" to express her gratitude. The speaker employs the expression to appreciate the speaker's action in saving her life from the shotgun.

2. The function of each type of the compliments

The compliment has many different functions. Compliment also happens in the different events in social interaction. In this research, the researcher uses Wolfson's classification of compliment function. Wolfson defines eight function of compliments, namely: *to affirm solidarity and sympathy, to create or maintain rapport, to express admiration or approval, to encourage, to express positive evaluation, to strengthen or to replace other speech act formulas, to soften criticism, and to modify sarcasm.*

Based on the data analysis, the four topics of compliment (personal appearance, possession, general ability, and specific act ability) have many functions in accordance with Wolfson's classifications of the compliment function. Each compliment provides its own function. From the eight Wolfson's classifications of the function of compliment, there are two Wolfson's classifications that can not be found on the data. They are *to soften criticism* and *to modify the sarcasm.*

Data 04, 06, 07, 08, 10, 14, 16, 19 and 23 function to express spontaneous expression of admiration and approval to the interlocutors. Data 04, 10 and 21 belong to the compliment's topic of specific act ability and they occur in the friendship domain that have equal status. The data are the spontaneous expression of admiration and also approval to the addressee's specific act ability. Data 04 and 10 show that the speaker employs compliment spontaneously. Spontaneity can be meant as a sincere compliment. Data 21 occurs in informal situation and it employs from female to male. Data 06, 14 and 16 belong to the topic of compliment on possession. Data 06 and 14 occur in the friendship domain while

data 16 occurs in employment domain. These data show that the speaker employs compliment on the addressee's possession (material, personality trait and physical appearance). Data 07, 08 and 19 belong to the topic of personal appearance. Data 07 occurs in the friendship domain that has equal status. The speaker gives comment on the addressee's physical appearance. Data 08 and 19 occur in the employment domain. The data show that the status of the speaker is lower than the addressee. The speaker gives compliment on the addressee's personal appearance.

Data 02, 05, 12, 13, 15 and 17 function to establish or to maintain rapport with the addressee. Data 02 belongs to the topic of personal appearance and it occurs in the employment domain. The speaker gives compliment to the addressee in their first meeting to establish or build good rapport. Data 05, 12 and 13 belong to the topic of personal appearance and they occur in the friendship domain. Data 05 shows that the speaker employs the compliment when he introduces himself to the addressee. The speaker admires the addressee and he wants to establish rapport at his first meeting. Data 12 and 13 show that the speaker already knows the addressee (mere acquaintance) and their status is equal. Those data show that the speaker wants to maintain the relationship since the addressee always ignores the speaker's efforts to have intimate relationship. The speaker always uses compliment in high frequencies. In fact, high frequencies in using compliment are considered as an insincere compliment (flattery). Data 15 belongs to the topic of specific act ability and it occurs in the friendship domain. The data shows that the speaker is having first date. She gives compliment at addressee's general ability to be a good listener. It is her effort to maintain her new relationship. Data 17 belongs to the topic of general ability and it occurs in the friendship domain. The

data shows that the speaker wants to maintain his relationship with the addressee through compliment since he has many problems during his relationship. The speaker gives compliment at the addressee's talent in dancing.

Data 03, 09 and 22 show the function of compliment as the expression of a positive evaluation on the addressee. Data 03 belongs to the topic of specific act ability and it occurs in friendship domain. The speaker gives positive comments on the addressee's ability to guess the speaker's appearance. Data 09 belongs to the topic of general ability and it occurs in the friendship domain. The speaker employs positive comment on the addressee's talent of having good braiding result. The data 22 belongs to the topic of general ability and it occurs in the employment domain. The speaker has higher status than the addressee in the workplace. In this context, the speaker employs positive comment to the addressee of having good accomplishment mission.

Data 01 functions to express encouragement on the addressee's general ability. This compliment occurs in the employment domain that has equal status. The compliment is delivered by the speaker (male) to the addressee (male). They are friends and also the work partners. The speaker gives encouragement at the addressee's ability to bust the bad guy without any help from other officers. The speaker uses the expression "*you the man*" in order that the addressee feels its positive worth.

Data 11 and 20 show those compliment's function to strengthen another speech act. Data 11 belongs to the topic of general ability. It occurs in the friendship domain that has distance relationship. The speaker opens (greet) the conversation using compliment expression at the addressee's general ability of

being kind and famous athlete. The speaker greets the addressee through compliment although she is not familiar with the addressee (total stranger). Data 20 belongs to the topic of specific act ability. It occurs in the friendship domain that has close relationship. The speaker delivers his gratitude at the addressee's specific act ability in saving the speaker's life. The speaker strengthens his compliment using expression "*real brave*".

Data 18 is the only example of the compliment that functions to affirm solidarity and sympathy with the addressee. Data 18 belongs to the topic of specific act ability and it occurs in the friendship domain. The speaker has close relationship with the addressee. The speaker employs compliment when the addressee makes decision to reject a date invitation of her beloved person. The speaker wants to show his solidarity and sympathy to another woman through compliment. The speaker makes the addressee proud and he wants to show his solidarity toward the addressee although the speaker is in disguise to be female.

3. The response of the compliment from the addressee

In analyzing the compliment response employed by the characters in the film *White Chicks*, the researcher uses Herbert's classification of compliment response. Most of the addressees respond to the compliment by employing the first type of the compliment response, namely appreciation token. The appreciation token includes verbal and nonverbal acceptance. There are ten data including verbal appreciation tokens. The data are 03, 04, 05, 09, 10, 15, 16, 17, 18 and 22. In the data 17, 18 and 22, the addressee delivers the word "*thanks*" to respond the speaker's compliment. There are seven data (03, 04, 05, 09, 10, 15 and 16) that are responded in the form of non verbal response (smile and silence).

In this context, giving smile is a non verbal language to represent the expression “*thanks*”. It is also a polite way to respond the speaker’s compliment and to avoid self praise of the addressee.

Data 14 and 20 are categorized as the response of comment acceptance. Comment acceptance means that the speaker accepts the complimentary force and offers a relevant comment on the complimented topic.

Data 02 is the only addressee’s response that is categorized as the response of praise upgrade. The addressee accepts and asserts insufficiently of the compliment’s force. Praise upgrade also tends to be sarcastic.

Data 11 is also the only addressee’s response that is categorized as the response of down grading. The addressee disagrees to the speaker’s compliment. The addressee decides that the object complimented is not worthy of praise.

Data 06 is the only addressee’s response that is categorized as the response of reassignment. Reassignment means that the addressee agrees with the compliment but the complimentary force is referred to some third person or to the object itself.

Data 07 and 19 are the addressee’s responses that are categorized as the response of question (query or challenge). The addressee questions the sincerity or the appropriateness of the speaker’s compliment.

In Data 01, 08, 12, 13 and 21, the addressees respond the compliment by giving no acknowledgement or not pay attention. It means that the addressees do not respond to the compliment although they actually hear or recognize the compliment.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

The conclusion is drawn based on the results of the data analysis as the answers to the problem statements. The conclusions are as follow:

1. Following Wolfson's classification, the characters in the film *White Chicks* employ two topics of compliment, namely the topic of appearance and topic of ability. Each topic is divided into two types. The topic of appearance is divided into personal appearance and possession, while the topic of ability is divided into general ability and specific-act ability. Therefore, there are four topics of compliment that are employed by the characters in the film *White Chicks*. The topics are personal appearance, possession, general ability, and specific-act ability.
2. Each type of compliment's topics has its own function and it is appropriate with its context. In this research, the researcher uses Wolfson's classification of compliment's function. Wolfson proposed eight functions of compliment. They are *to affirm solidarity*, *to create or maintain rapport*, *to express admiration or approval*, *to encourage*, *to express positive evaluation*, *to strengthen or to replace other speech act formulas*, *to soften criticism*, and *to modify sarcasm*. From the eight Wolfson's classification of compliment's functions, there are two classifications that

can not be found on the data of this research. They are *to soften criticism* and *to modify sarcasm*.

3. Considering the ways and the intentions of the delivered compliments, the addressees also respond to the compliments in various ways. The researcher uses Herbert's classification of response of the compliment. The classifications function to analyze the compliment's responses of all characters in the film *White Chicks*. Herbert proposed twelve of compliment's responses. They are *appreciation token, comment acceptance, praise upgrade, comment history, reassignment, return, praise downgrade, question, disagreement, qualification, no acknowledgment, and request interpretation*. In responding the compliments, most of the addressees use the first type of the compliment responses, namely appreciation token. The appreciation token includes verbal and nonverbal acceptance. There are three data including verbal appreciation token. The addressees deliver the word "*thanks*" to respond to the speaker's compliment. Moreover, there are seven data including nonverbal appreciation token. The addressees only smile and keep silence when they respond to the compliment. In this context, the addressee's smile and silence are interpreted as a simple acceptance of the compliments. There are two data of comment acceptance that are used by the addressee in responding the compliment. The addressee accepts the compliment and offers a relevant comment on the compliment. There is one data using the response of praise upgrade to respond the compliment. The addressee gives the response insufficient (often sarcastic). There is also one data

using praises downgrade to respond the compliment. It means that the addressee disagrees to the compliment or feels that the object complimented is not worthy of praise. There is also one data using the response of reassignment. It means that the addressee agrees with the compliment but the force is referred to the object itself. There is one data using the response of question. It means that the addressee responses the compliment by questioning the appropriateness of the compliment. The last type of compliment responses that employed by the characters in the film *white chicks* is no acknowledgement. There are five data of this type. No acknowledgment means that the addressee does not respond to the compliment. In this case, the addressee gives no indication of having heard the compliment, shifts the topic and even gives no response.

B. Suggestion

There are still many cases on the study of compliments. It is suggested to other researchers who are interested in Socio-Pragmatics study to conduct a research and it focuses on the same point about the compliments that is depicted in other movies. It is also possible for the researchers to conduct further analysis of compliments from different interesting point of views such as the analysis of compliment's structure and its vocabulary. Thus, the researcher hopes that this research also gives a contribution and new ideas to the students in studying the speech act of compliments.

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